

Premiere Issue

AnimationTM

MAGAZINE

Volume 1, Issue 1

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A Note from the Publisher

Welcome to the premiere issue of *Animation Magazine*. During the past six months we distributed the newspaper *Animation News* to animation enthusiasts across America. The overwhelming response we received to *Animation News* inspired us to expand that publication into a full-fledged magazine. This new format will give us ample opportunity to provide more in-depth coverage of the animation industry and the world of animated entertainment.

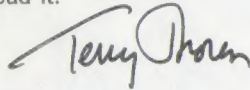
The primary focus of our first issue is the *Second Los Angeles International Animation Celebration*, America's only major international animation film festival.

The festival contains more news and feature items than we could print in a year. More new animated films will be screened during the festival in eight days than in the following 12 month period throughout America. We have done our best to capture the essence of the event and still provide an interesting publication for readers who can not attend. It is safe to say that if you own a copy of this premiere issue, you are holding a time capsule of what is happening in the world of animation today.

The format of the Festival parallels the direction we plan to take with *Animation Magazine*: to celebrate achievers and achievements, remember past accomplishments, commemorate today's top talents and watch for tomorrow's innovators.

We invite your participation. Write and help keep us informed about what is happening in your part of the world. We may not be able to use every bit of information that is sent to us, but we will read it.

Terry Thoren
Publisher/Editor



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Animation MAGAZINE

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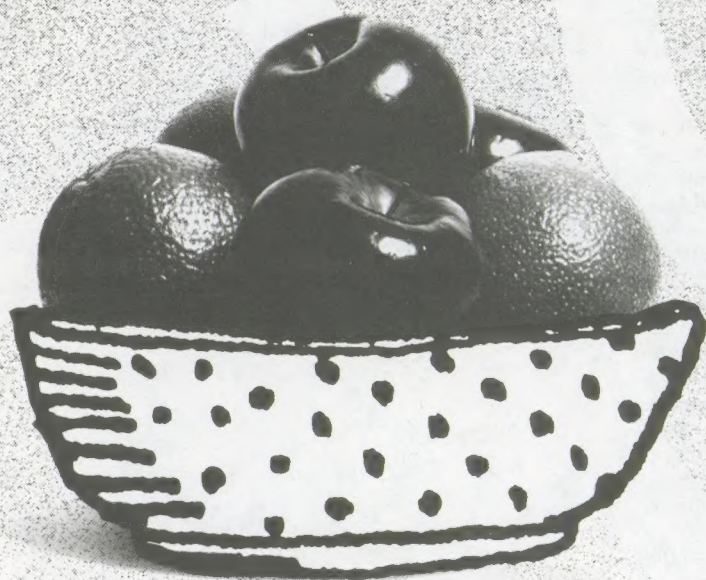
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DUCKTALES

Walt Disney Studios first daily animated series will debut in September. *DuckTales* will premiere on a two-hour prime time special on September 18.

The series is based on the exploits of Donald Duck's uncle, Scrooge McDuck and the nephews Huey, Dewey and Louie. Other familiar faces from the comic book pages include Gladstone Gander, the world's luckiest duck, and Gyro Gearloose, tinkerer extraordinaire. The masked Beagle Boys are in to cause trouble—and a new hero, Launchpad McQuack, guides our explorers through numerous misadventures.

Michael Webster, Disney's Vice-President of Television Animation, stated "The magic of Disney animation has been a function of both artistry and character development, two qualities that are missing in most animated television programs today."

"This is Disney's first animated series and we felt it was very important to maintain the studio's proud traditions. We have incorporated 40% more individual cels over current television animation standards, providing a smoother flow of action," added Robert Jacquemin, Senior V.P. of Buena Vista Television. "This has enabled us to produce a discernably higher quality product than can be found in the syndicated market today." Fred Wolf, the award winning animator (*The Point*, 1971) is the series Supervising Producer/Director.

NEW WORLD & FELIX

New World Pictures entered the animation arena recently with the acquisition of Marvel Productions. Now New World has acquired it's first theatrical release under it's new regime and chief executive Robert Rehme.

Felix The Cat is the first feature length adventure with the feline, created in the 1920's by animator Otto Messmer. The new film cost New World \$9.5 million and though animated in Hungary for a West German production company, the film is in English with music provided by rock performers Lisa Lisa and Cult Jam.

To be released in November, *Felix The Cat* contains full animation and sequences utilizing the rotoscope process. Produced by Don Oriolo (son of Felix cartoonist Joe Oriolo), Janos Schenk and Christian Schneider, the film is directed by famed Hungarian animator Tibor Hernandi (*The Time Masters*).

New World is also negotiating with Filmation for the rights to their full length *Pinocchio And The Emperor Of The Night*. New World's previous flings with theatrical animation included the X-rated *Dirty Duck* (1977) and the Japanese imports *Galaxy Express* (1983) and *Warriors Of The Wind* (1985).

DAWS BUTLER

Principal photography has been completed on *Daws Butler: Voice Magician*. The production is a comprehensive career examination of the writer-actor-teacher, who created voices for such world-famous animated characters as

Huckleberry Hound, Yogi Bear and Quick Draw McGraw along with dozens of other characters during his 50-year career.

Friends of Butler who appear on screen in the tribute include: Stan Freberg, who collaborated with Butler on Bob Clampett's legendary puppet show *Time For Beany*; June Foray who worked with Butler on Jay Ward's *Rocky & Bullwinkle* series; Don Messick, who was Boo-Boo to Butler's Yogi Bear, among many other voices; and Bill Hanna and Joseph Barbera, for whom Butler has created dozens of cartoon voices.

Narration will be provided by William Conrad whose work with Butler included numerous episodes as narrator of the *Rocky & Bullwinkle* series. Completion of the documentary, a co-production of Arnold Kunert, Sabado Film Productions, Ltd., and Palomar College in San Diego, is expected to take two months.



Launchpad McQuack debuts on *Ducktales*.

DIC

DIC Enterprises, through Access Syndication, will debut *U.S. Space Force* this fall. Based on the Young Astronaut program, this futuristic adventure series follows a select team of Airforce servicemen and Marines who are "based on the moon Diefre of the planet Zelon in the galaxy Glazor."

DIC will also premiere *Beverly Hills Teens*, a comedy-fantasy about school in an upper class: jacuzzis in gym class, waiters serving milkshakes from silver trays, and elegant, carpeted classrooms, where each student has his own Louis XIV desk, complete with antique phone.

GUMBY

Gumby, currently on movie screens in *The Puppetoon Movie*, will return to broadcast television in the fall of 1988 in 33 new half-hour episodes, directed by his creator Art Clokey. The new shows will be syndicated along with the already existing 32 half-hours, by Lorimar Distribution.

BETTY BOOP LOOK-ALIKES

An intensive talent search is on for a look-alike for *Betty Boop*. Producer Pierre Spangler (*Superman*), in a production agreement with Fleischer Studios and King Features, will bring the character to life in a theatrical feature film with a projected budget of \$20 million.

20th INTERNATIONAL TOURNEE OF ANIMATION

The International Tournee of Animation will celebrate it's 20th anniversary with the release of the *20th International Tournee Of Animation* in September. Anniversary parties will be held in more than 30 major cities across the U.S. to celebrate two decades of the world's best animation. Among the 22 new animated shorts to premiere in the 20th Tournee will be the 1986 Academy Award winning short by Nicole Van Goethem *A Greek Tragedy*, Bob Stenhouse's Oscar nominee *The Frog, The Dog, And The Devil*, Jane Aaron's *Set In Motion*, Guido Manuli's *Plus One, Minus One*, Ferenc Rofusz's *Gravity*, and from the Soviet Union, a hilarious clay animated comedy called *Break*.

TMS—BIONIC SIX

TMS Entertainment (*Galaxy High School*, *The Gummi Bears*) is producing a new animated adventure show for first-run syndication. *The Bionic Six*, produced for MCA-TV (*The Six Million Dollar Man*, *The Bionic Woman*), features the Bennett Family "who have been rescued from near death and given special bionic capabilities which they use to advance the cause of justice and good." The program combines traditional family interplay with super-heroic high action. The first of the 65 episodes premiered in April. TMS has also announced that their full-length \$15 million dollar feature based on Winsor McCay's *Little Nemo* will be released in 1988.

QUACK BUSTERS

Warner Bros. Animation is putting the finishing touches on their latest feature, *Quack-busters*. The film has a science fiction/monster motif, utilizing sequences from nine classic Warner cartoons from the late 1940's and '50s, including Chuck Jones' *Daffy Dilly*, *Claws For Alarm*, *Transylvania 6-5000*, and *Hasty Hare*. Terry Lennon is directing the new wrap around footage which constitutes over one-third of the feature.

ANIMATED ALICE

Jambray Productions has begun production on a new animated feature based on Lewis Carroll's *Through The Looking Glass*. Production is based in Los Angeles but animation will be produced by various studios around the world. Jameson Brewer (*Incredible Mr. Limpet*, *Heidi's Song*) is producing and Will Ryan has written the songs. Voices are being provided by Jonathan Winters, Alan Young, George Gobel and Mr. T.



A scene from Raoul Servais' *Taxandria*.

The Big Bang

Picha, Europe's answer to Ralph Bakshi, has released his new feature film, *The Big Bang*. An X-rated animated fantasy, set in the year 1995, it tells the story of two battling super power nations, one all male: the "U.S.A.R.S.S." and the other all female: "Vagina." It took Picha, who is best known for *Shame Of The Jungle*, two years to make this film. Some of the talent involved with the production include animators Borge Ring and Kaj Pindal and writer Tony Hendra, best known for his contribution to the National Lampoon radio shows and road shows.

Taxandria

World renown animator, Raoul Servais, is currently in preproduction on his first feature length film *Taxandria*. Best known for his short film *Harpya*, which won the Grand Prize at Cannes in 1979, Servais has been making films in his native Belgium since the release of his first film in 1959. Like *Harpya*, *Taxandria* will feature integrated live action sequences with real actors in an animated context. A task accomplished by means of a time consuming, but highly efficient procedure. Having refined this technique over the last few years, Servais has suitably titled the process "Servaisgraphy." In addition to preparing for *Taxandria*, Servais is the current president of ASIFA International.

The Troll Story

Disney veterans Frank Thomas, Ollie Johnson and Ken Anderson have been announced as supervisors of a new \$6 million dollar animated feature from Sweden. *The Troll Story*, an adventure in which a human boy is adopted by a family of fairy trolls, will be directed by Henning Kure (co-writer of *Valhalla*).

The film will employ full classical animation and is expected to be released in 1990.

Len Lye

Keith Griffiths, longtime producer of surreal animators the Brothers Quay, is currently working on a documentary on pioneer abstract filmmaker, Len Lye. Produced for Channel 4, the documentary will have its premiere at the Bristol (formerly Cambridge) Animation Festival in October.

Svankmajer's Alice

Master puppet animator Jan Svankmajer is in post-production on his feature-length adaptation of Lewis Carroll's *Alice In Wonderland*. Svankmajer is one of Czechoslovakia's finest puppet animators, best known for his short films *Jabberwocky* and *Moznosti Dialogu* which won the Grand Prize at Annecy in 1983, hopes to have his film finished by the end of the year. This combination of live action and model animation is a co-production between Condor Features in Zurich; Channel Four International in Britain and Hessischer Rundfunk in Germany.

Gandahar

Gandahar is a recently completed French animated feature directed by Rene Laloux and has been sold to the United States and Japan. It is scheduled for release in movie theatres in France and Germany this autumn. Rene Laloux, one of the biggest names in the French and European animation world, is known in the U.S. for the feature films *The Fantastic Planet* and *Time Masters*. He collaborated with renown science-fiction artist Philippe Caza on developing the artwork and characters for *Gandahar*, which is based on the novel by Jean Pierre Andreon.

Death And The Writer

Paul Driessen has begun production in Holland on *Death And The Writer*, a ten minute film of medieval inspiration, produced by Nico Crama of Holland Animation.

Japan

The Tokuma Publishing Company, Japan's largest publisher of animation-related books and the producer of several animated features since 1985 (*Warriors Of The Wind*, *Angel's Egg*, *Laputa: The Castle In The Sky*), has just announced it is beginning production on two new animated features. The two are intended to be released theatrically in the spring of 1988.

Both features are set 40 years ago, during Japan's recovery from World War II. However, one is a fantasy comedy while the other is a serious drama.

My Neighbor, Totoro, is an original story by Hayao Miyazaki, the creator of Tokuma's *Warriors Of The Wind* and *Laputa: The Castle In The Sky*. As with these previous films, Miyazaki is the author, art designer, and director. Though a comedy, it is infused with the message that mankind should preserve nature instead of trying to conquer nature or replace it with a mechanical world.

The Firefly's Grave is an adaptation of a famous Japanese novel written around the early 1950's. It tells the story of a young brother and sister whose parents were killed and of their struggle to stay together without adult support amidst the poverty of postwar Japan. *The Firefly's Grave* is directed by Isao Takahata, who served as the producer of Tokuma's *Warriors Of The Wind* and *Laputa*. Takahata and Miyazaki are in fact old friends; they entered the Japanese animation industry at the same time, and they have worked together on many projects over the years. (The earliest on which the two worked together was Toei Animation's *The Little Norse Prince*, in 1968).

Toons X9

Through the support of Telefilm Canada, Marv Newland has begun development on his animated feature film *Toons X9*, a combination of comedy, music, and evil. It will be made in nine separate segments, each eight to ten minutes long, and each with the Faust theme of selling out to the devil. Each segment will be conceived, directed, and animated by a different, well known but independent animator, chosen on the basis of his or her ability to create a humorous and original way of interpreting the story.

Marv Newland, the film magician behind *Toons X9* who will draw together this team of animators from around the world, is head of International Rocketship Limited in Vancouver, Canada. It was Marv who showed the world a picture of innocence smashed with one footstep in his one minute animated classic, *Bambi Meets Godzilla*. Marv also successfully innovated a playful style of storytell-

ing with the film *Anijam*, in which 22 animators from around the globe each created their own sequence about a central character named "Foska." Now Marv is going to combine the theme of lost innocence with the unique format of consecutive storytelling in *Toons X9*.

Academy Leader Variations

Academy Leader Variations, a unique collaboration between twenty international animators won Best Animated Short at Cannes this year. Each animator created their own version of the standard countdown leader. Participants included: from China A Da, animation director at the Shanghai Animation Studio who recently passed away and to whom the film is dedicated, and Jing Quing Hu who directed the award winning *The Oyster And The Woodcock*; from Poland, Piotr Dumala, director of the film *Lagonda/A Gentle Spirit* and Jerszy Kucia whose film *Splinters* was a hit at Hiroshima '85; from Switzerland, Georges Schwizgebel who directed *78 Tours* (rpm) and Claude Luyet director of *Question d'Optique*; and from the United States, independent animator George Griffin whose films are admired the world over and Jane Aaron who directed the beautiful *Traveling Light*. *Academy Leader Variations* was produced by David Ehrlich for ASIFA International.

Film Animation International Information Center

ASIFA International (Association International du Film de Animation) is developing an information center on animation. Designed for



Rene Laloux's new feature *Gandahar*.

study and research of all aspects of the art and industry of animated film. The center will contain a large computer data-bank with a menu in Spanish, French and English. Access to in-

formation will be open to all. It will be possible to obtain information by letter, telephone, telegram, telex, and later from the computer via the phone lines. For more information write: Asociacion Internacional del Film de Animacion, en Canarias, Pevez Galdos 53, 35002 Las Palmas de Gran Canaria, Islas Canarias Espana.

Animators Wanted

Siriol Animation, in Britain is recruiting animators for their 80 minute feature to begin production at the end of the year. They are looking for experienced animators and assistants to work either in the studio or freelance. For information, contact: Siriol Animation Ltd., 3 Mount Stuart Square, Butetwon, Cardiff CF1 6 RW, Wales UK or phone 222-488400.

Nicaraguan Animation

Nicaraguan animation needs support. In 1983 the Nicaraguan Filminstitute (Incine) under many hardships, formed their first animation workshop. Maria Mac Dalland of Denmark was teaching the workshop and has organized a support group to keep the project going. She asks potential supporters to help by sending \$10.00 or production materials such as pencils, cels, etc. For more information write: Maria Mac Dalland, Lerso Park Alle 39, 1.th, 2100 Copenhagen O, Denmark.

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Annecy Wrap-Up

The 16th edition of the Annecy International Animation Festival was held May 28 to June 2, 1987. Frederick Back's new film *The Man Who Planted Trees* (Canada) and Boyko Kanev's *A Crushed World* (Bulgaria) shared the Grand Prize. Feature Film prize went to *Where The Wind Blows* (UK). *The Black Dog* (UK) won best television film and *Luxo, Jr.* (USA) won best computer animated (3D) film.

In the competitive and non-competitive programs, Great Britain had 32 films, Canada had 19 films and the USA 36 films. Attendance was 50,000, up 5,000 from the previous edition.

The Bristol Animation Festival, United Kingdom

The Cambridge Animation Festival moves to Bristol starting with this year's festival to be held October 27th to November 1. Screenings will take place at "Watershed," Britain's pioneering media center. The festival, traditionally, is non-competitive, and is structured around thematic programming. This year's festival will look at the many ways and means of producing animation—including the imple-

mentation of new technologies. Other themes include *Comedy In Animation* and programs relating to Europe's "Year Of The Environment." Entries are normally by invitation, but filmmakers may enter work by sending a video transfer for preview by July 31, 1987. For further information, contact Irene Kotlarz, Bristol Animation Festival Office, 79 Wardour St., London W1V 3 PH Tel. 01-735-2076.

Genk Festival, Belgium

The 4th edition of the Genk Festival held in Limbourg, Belgium, will take place February 28th through March 3rd, 1988. Special programs will be offered to teach young children animation techniques, those over 18 will have a chance to experiment with computer animation in specially designed classes.

There will also be seminars on new developments in the production of animated films for advertising, and the use of animated films for educational and technical purposes.

Special programs on Raoul Servais, Picha, Norman McLaren, Japanese animation and Eroticism in Animation will be presented.



Hiroshima '87, Japan

The 2nd International Animation Festival at Hiroshima will be held from August 21 to 26th, 1987.

58 films out of the 380 entered have been selected for the official competition. Another 50 have been selected for the out of competition screenings. The International Jury will consist of Te Wei (China), Bruno Bozzetto (Italy), Paul Driessen (Holland), Yuri Norshtein (USSR), Nicole Salomon (France) and Osamu Tezuka (Japan). Retrospectives include Karel Zeman, John Halas and tributes to the Jury members. Special screenings include computer animation, animation for children, a history of Japanese animation and Asian animation.

For more information, write: Hiroshima '87 Festival Office, 1-1 Nakajima-cho, Naka-ku, Hiroshima 730, Japan.

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Varna '87, Bulgaria

The fifth edition of the Varna World Animated Film Festival occurs October 3-8, 1987. Entry blanks for the Festival must arrive by July 15, 1987, and films by August 15th. There are seven categories: 1) Films under 5 minutes; 2) Between 5 and 15 minutes; 3) Over 15 minutes; 4) Children's; 5) TV; 6) Educational; 7) First Films. Send entries to International Film Festivals, General Management, 1, Bulgaria Sq., 1414 Sofia, Bulgaria.

La Semaine Du Dessin Anime, Belgium

The 7th Edition of Brussels' Animated Film and Cartoon Week, a non-competitive festival in Belgium, will happen February 12 to 20th, 1988. This past year's festival featured tributes to Tex Avery, Max Fleischer, Will Vinton and Richard Condie. Feature films screened included: *Fantasia*, *Allegro Non Troppo*, *The Adventures Of Mark Twain*, *When The Wind Blows*, *An American Tail* and *Samson And Sally*.

For more information contact Atelier Graphouï asbi, 50 rue Defaccqz, 1050 Brussels, Belgium.



Zagreb '88, Yugoslavia

The Zagreb Animation Festival will be held from May 30th to June 3rd, 1988. This edition will feature a salute to Chuck Jones who will be awarded the Life Achievement Award. For more information, write Zagreb '88, 41000 Zagreb, Nova ves 18, Yugoslavia.

Chicago International Film Festival, USA

The prestigious Chicago International Film Festival is being held October 23 to November 8, 1987. Deadline for entries is September 10 for entry forms and September 17 for productions. For more information write: Chicago International Film Festival, 415 North Dearborn Street, Chicago, IL., 60610 or phone (312) 644-3400.

Northwest Film and Video Festival, USA

The 14th Northwest Film and Video Festival is being held November 13-23, 1987. Deadline is October 1, 1987. For information write: Northwest Film Study Center, Portland Art Association, 1219 SW Park Avenue, Portland, OR., 97205 or call (503) 221-1156.

Tampere, Finland

The 19th International Tampere Short Film Festival will happen March 2-6, 1988. Categories are documentaries, animation, and fiction/experimental films. Films must have had their first public screening after January 1st, 1987 and have a running time of under 35 minutes. For more information write Tampere Film Festival, P.O. Box 305, SF-33101 Tampere, Finland.

CINE Awards, USA

The 30th annual CINE Awards is scheduled to be held December 2-4, 1987. CINE stands for the Council on International Nontheatrical Events. The deadline is August 1, 1987. For more information write: CINE, 1201 116th St., NW Rm 105, Washington DC, 20036 or phone (202) 785-1136.

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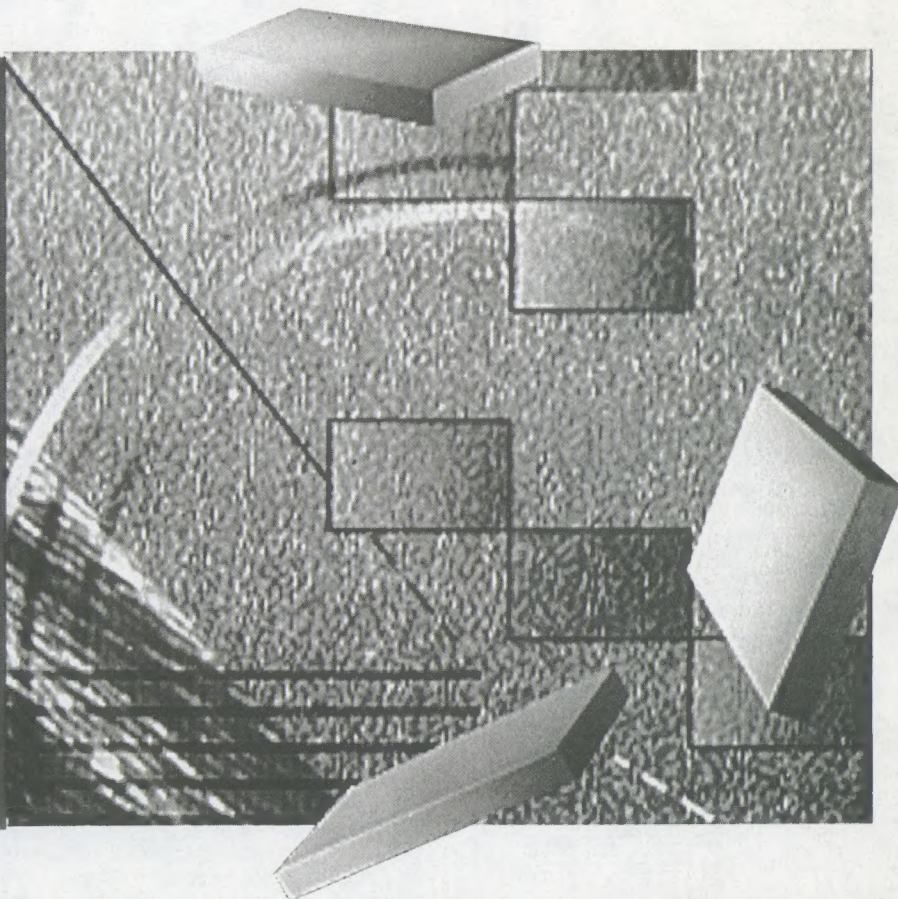
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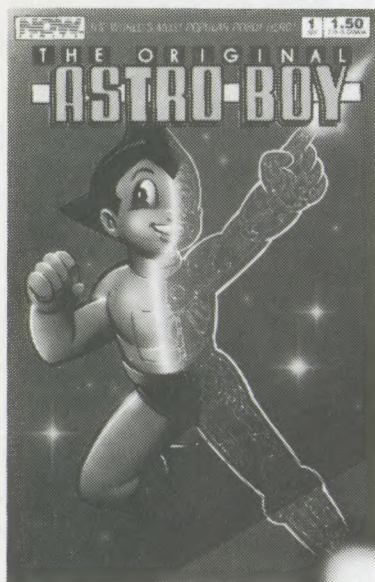
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Computer Animation

by Steve Segal

New And Exciting Computer Graphics



Rumor has it that the computer graphics industry is dying. It is true that periodically people in the field feel a need to defend computer graphics as a viable industry. In the early '80s when *Tron* did less business than was expected, industry analysts saw a downtrend in computer animation. This past year the merger/failure of three major computer graphics companies shocked the industry, creating the impression that making money in this field is a high risk probability. However, proof of the viability of computer graphics is that all three failed companies are in the process of rising from the ashes. In addition, several new companies are being created. Rumors of computer graphics demise are greatly exaggerated. It is a seven billion dollar business and growing. Predictions are that the industry will exceed 23 billion by 1992. There are exciting new trends developing that make computers even more viable in the areas of high quality graphics on small and relatively inexpensive systems.

So where do you go to find out what's happening in the field of Computer Graphics? Since 1974, the latest in computer graphics has been presented to the industry at an annual convention called SIGGRAPH: "SIG" for Special Interest Group and "GRAPH" for Graphics. The conference is held in or near a different major city every year. This year it will take place July 27-31 at the Anaheim Convention Center in Southern California. The five-day conference includes educational courses in beginning, intermediate and advanced topics. An evening presentation of the latest computer animation will be screened at the film and video show. An international exhibition displaying the latest in graphics technology will occupy a large space of the convention floor. There will even be a selection of works by fine artists using computers.

For many in the computer graphics industry the five days will be just like going back to school. There will be lectures, classes, new books and plenty of notes to take. The leading experts in the field of computer graphics and interactive techniques will be presenting papers in a special section called the Technical Program. This program is considered the leading forum for the presentation of new research results in computer graphics. Over 140 papers were reviewed by the technical program committee and 34 were selected for presentation at the conference.

The technical program will be complimented by 13 panel sessions which represent a wide variety of applications in computer graphics. One of the most anticipated panels will be *Traditions and the Future of Character Animation* chaired by John Lasseter. This session will

examine the past, present and future of Disney animation. Directors from *Pinocchio*, *The Great Mouse Detective* and *Family Dog* are included on the panel.

Siggraph will also feature a huge showcase of new technology for creating images, computing images or displaying images. \$30 million dollars worth of hardware and software is scheduled to be on display. Some of the highlights this year will be a flight simulator using real-time computer animation; a stereoscopic liquid crystal video display for real 3-D viewing; a high speed processor that can animate 50,000 polygons a second with realistic shading (polygons are the building blocks for almost all computer graphics). And a PC that can produce real-time 3-D animation (3-D in this case means the flat image has realistic perspective).

The high point of SIGGRAPH and surely the most entertaining program is the *Computer Animation Film and Video Show*. It is in this program that the majority of the world's best new computer animation is premiered.

Last year the highlight of the film and video show was Academy Award nominee *Luxo Jr.* by John Lasseter, William Reeves and the staff at Pixar. The year before it was the Canadian film *Tony de Peltrie* by Pierre Lachapelle, Philippe Bergeron, Pierre Robidoux and Daniel Langlois.

"The high-tech, show-biz atmosphere of Southern California will contribute to the electricity of the film and video show" observes film and video chair Joan Collins. Some of the highlights include a love story between a bird and a fish created by Symbolics and Whitney/Demos Productions. "The flocks of birds and schools of fish are animated with a system for behavioral animation that allows the flocks and schools to be animated as a whole with each of the individual birds and fishes animated non-explicitly," according to Michael Wahrman, Symbolics Graphics Division. NASA Johnson Space Center will present a simulated shuttle launch complete with computer generated smoke and exhaust, beautiful scenery, texture mapping of an ocean and the whole launch pad at Cape Kennedy. James Han of Ohio State University has created *Rigid Body Dynamic Simulation*. Says Han "This is the first animation where the physics are accurate. For example if a diver dives off a board and tucks his arms, because of conservation of angular momentum, the body will spin faster. Our system will calculate how fast and in which direction."

In addition to these presentations, Siggraph '87 will conduct a seminar for newcomers in computer graphics, a workshop for educators and an art show featuring the latest achievements of artists and designers using computer generated techniques. These programs have traditionally included sculptures, interactive pieces and live performances.

All this from an industry that constantly has to defend itself from being pronounced dead or dying.

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"The Two Most Important People In Animation



Winsor McCay—His Life and Art
by John Canemaker. 223 pages.
Abbeville Press.

Review by Mark Mayerson.

Winsor McCay is an acknowledged master of both the comic strip and the animated film. But while his work has been anthologized and been the subject of retrospectives, little has been written about the man himself. The creator of *Little Nemo In Slumberland* and *Gertie The Dinosaur* is now the subject of a full scale illustrated biography by animator John Canemaker.

Canemaker is a McCay scholar of long standing. He had previously produced a documentary film entitled *Remembering Winsor McCay*, featuring a filmed interview with John A. Fitzsimmons, McCay's assistant on two animated films. Now, with the cooperation of the McCay

family, Canemaker has fleshed out the details of McCay's life and career.

Much of the art reproduced in this book is from the originals, providing an excellent opportunity to appreciate McCay's elaborate renderings. The entire span of his career is represented. Included are early illustrations from the turn of the century *Life Magazine*; *Tales Of The Jungle Imps*, his first comic strip; *Dream Of The Rarebit Fiend*, a series based on the nightmares induced by eating welsh rarebit before retiring; *Little Nemo In Slumberland*, McCay's opulent fantasy for children and perhaps his best known work; a multitude of shorter-lived comic strips; and his editorial cartoons for the Hearst papers. Animation is represented by stills from several films, as well as reproductions of original art from *Gertie* and *The Sinking Of The Lusitania*. A strip of hand-colored film from the animated *Little Nemo* is also reproduced.

Born around 1867, McCay fell madly in love with drawing at an early age. His father tried to steer him into a business career, but the lure of drawing was just too strong. McCay's first jobs drawing were for dime museums, which were really glorified freak shows. He got his first comic strip work at the *Cincinnati Enquirer* in 1903, and it earned him an invitation to go to New York to work on the *Herald* and the *Evening Telegram*, both papers published by James Gordon Bennett.

It was there that McCay created his two greatest comic strips, *Dream Of The Rarebit Fiend* and *Little Nemo In Slumberland*. *Dream Of The Rarebit Fiend* was aimed at adults. The nightmares experienced by rarebit eaters revolved around social embarrassment, sexual allure, physical abnormality and death. Waking up was always a relief. By contrast, *Nemo* presented the benevolent side of a child's dreams. *Slumberland* was an art nouveau wonderland of fantastic characters and environments.

These comics won McCay a huge following and he became a celebrity. He was invited to give chalk talks in vaudeville, starting at a higher salary than most headliners. A live action film of the *Rarebit Fiend* was produced in 1906 by Edison. His characters appeared on merchandise and were used to promote products. In 1908, a Broadway musical based on *Little Nemo* opened, with music by Victor Herbert.

In 1911, dissatisfied with his situation on the Bennett papers, McCay signed a contract with William Randolph Hearst. Hearst eventually forced McCay to abandon comic strips and concentrate on editorial cartoons. Except for a brief period in the 1920's, when McCay returned to the Bennett papers and unsuccessfully tried to revive *Little Nemo*, he spent the balance of his newspaper career with Hearst until his death in 1934.

When it came to animation, Winsor McCay was something of a miracle. His son Robert had shown him commercially produced flip books, and McCay was intrigued enough to attempt some animation on his own. There had been animation before McCay, but his entry into the field in 1911 with a short based on *Little Nemo* achieved a level of excellence that was not to be duplicated until the mature films of Walt Disney.

McCay's draftsmanship and knowledge of perspective were flawless. These were impressive tools to bring to animation. But drawing is only one part of an animator's skill. An understanding of the mechanics of body movement and of timing are also necessary. Without these, the art may be attractive, but the movement will not be convincing.

The same perceptiveness that allowed McCay to see an object and later draw it from memory was apparently responsible for his knowledge of how things moved. He had pushed the comic strip as far as he could in drawing a situation evolving over time, and animation finally fulfilled his talents.

Are Winsor McCay And Walt Disney"—Chuck Jones

Little Nemo and the films that followed are breathtaking. McCay explored many facets of animation, including character acting, metamorphoses and special effects. He approached animation as an art from the very first, doing all the important work himself and spending time and money to realize his vision. He produced only 10 short films in 11 years. He often remarked that he was proudest of his achievements in animation, and predicted that the public would one day reject static art and demand art that moved.

Canemaker shows that McCay was something of a victim of his inability to manage his career. Unlike Disney (who had a brother to manage his business affairs), McCay was unable to acquire legal ownership of his work, protect his animation innovations, or maintain his artistic freedom. While he earned large sums of money, he spent as much as he earned and depended on newspapers to supply him with needed cash.

Though he came to be unhappy at the Bennett papers, they at least allowed him the freedom to pursue his artistic interests. Hearst paid more, but it cost McCay dearly in artistic freedom. He was channeled away from comic strips and into editorial cartoons illustrating other people's viewpoints. Hearst, like many

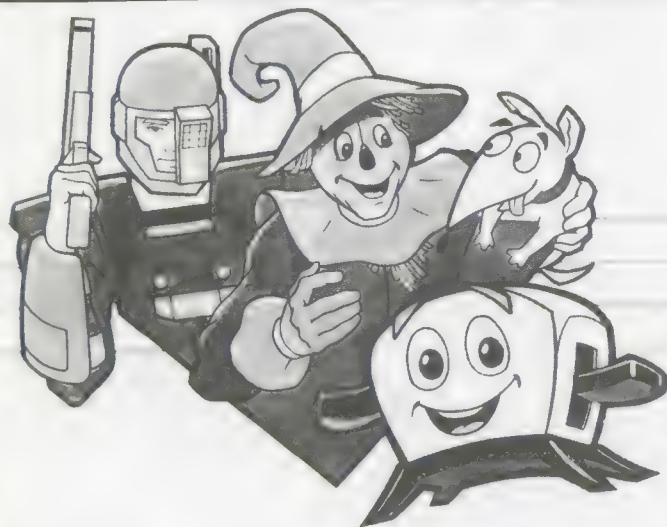


businessmen, treated artists as commodities and did not realize that McCay needed an emotional connection with his drawing to produce his best work. Hearst also forced McCay

to give up his vaudeville appearances, reasoning that they took McCay's attention away from newspaper work. While it may have been so, Hearst again separated McCay from something he felt enthusiasm for. Hearst paid McCay well, but only wanted his hands, not his heart.

In the animation field, McCay was more than willing to share his knowledge with others. He explained his procedures in great detail to cartoonist J.R. Bray. Bray turned around and patented the processes in his own name and then sued McCay for patent infringement! While McCay was able to prove that his films and procedures predated the patents, the patents remained in force and Bray collected money from other animation studios, including Disney, into the 1930's.

Chuck Jones has stated "The two most important people in animation are Winsor McCay and Walt Disney, and I'm not sure who should go first." John Canemaker has written the definitive McCay biography, providing a wealth of new material about his life and career and a generous sampling of his artwork. There is no figure in animation more deserving of attention than McCay and it is fitting that another animator has stepped forward to tell McCay's story.



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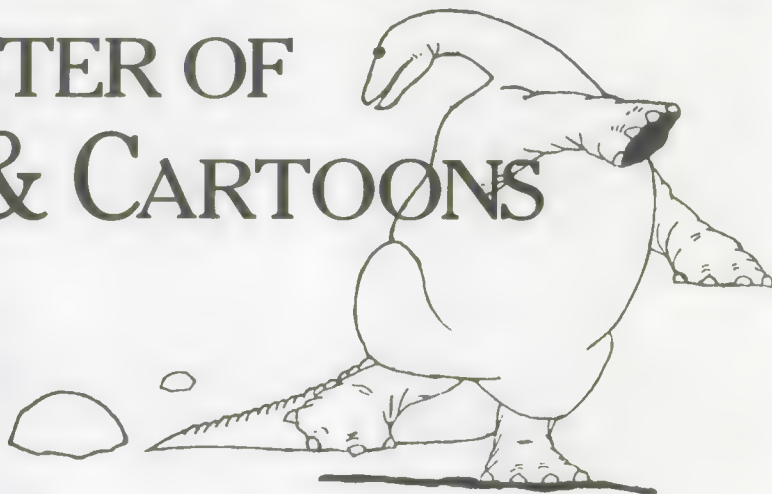
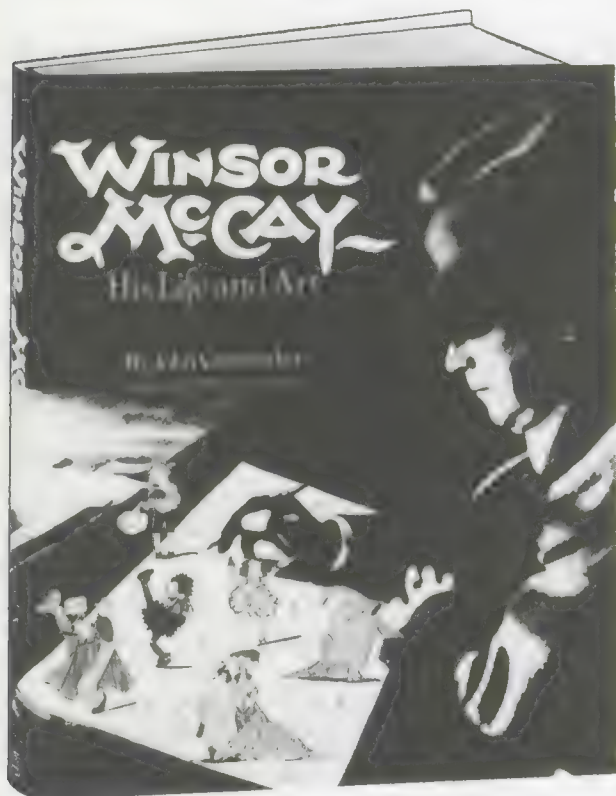
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WINSOR McCAY: His Life and Art

By John Canemaker. Foreword by Maurice Sendak

Winsor McCay (1867–1934) was America's earliest, greatest, and most influential master of the comic strip and the animated cartoon. McCay's *Little Nemo in Slumberland*, first published in 1905, is the most beautiful comic strip ever drawn, and his *Gertie the Dinosaur* of 1914 anticipates the mature animated films of Walt Disney by two decades. This important first biography is beautifully illustrated by rare photographs, memorabilia, and original art. Canemaker thoroughly details the artist's development from his early years as caricaturist in dime museums to famous New York newspaper cartoonist.

294 illustrations, 40 in full color, 224 pages, 11 x 13".

'LITTLE NEMO' was people's art at its most sumptuously ephemeral—it survives to be celebrated by John Canemaker's loving . . . book.

—J. Hoberman, VOICE LITERARY SUPPLEMENT

JOHN CANEMAKER'S BIOGRAPHY . . . should go a long way toward putting McCay firmly back on the map.

—John Gross, NEW YORK TIMES



AT LAST, WINSOR McCAY has found his Boswell. John Canemaker's book is much needed and much appreciated: a full-scale biography of a twentieth-century genius.

—Leonard Maltin

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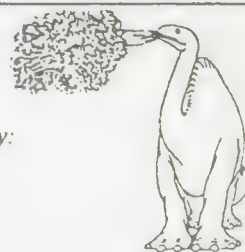
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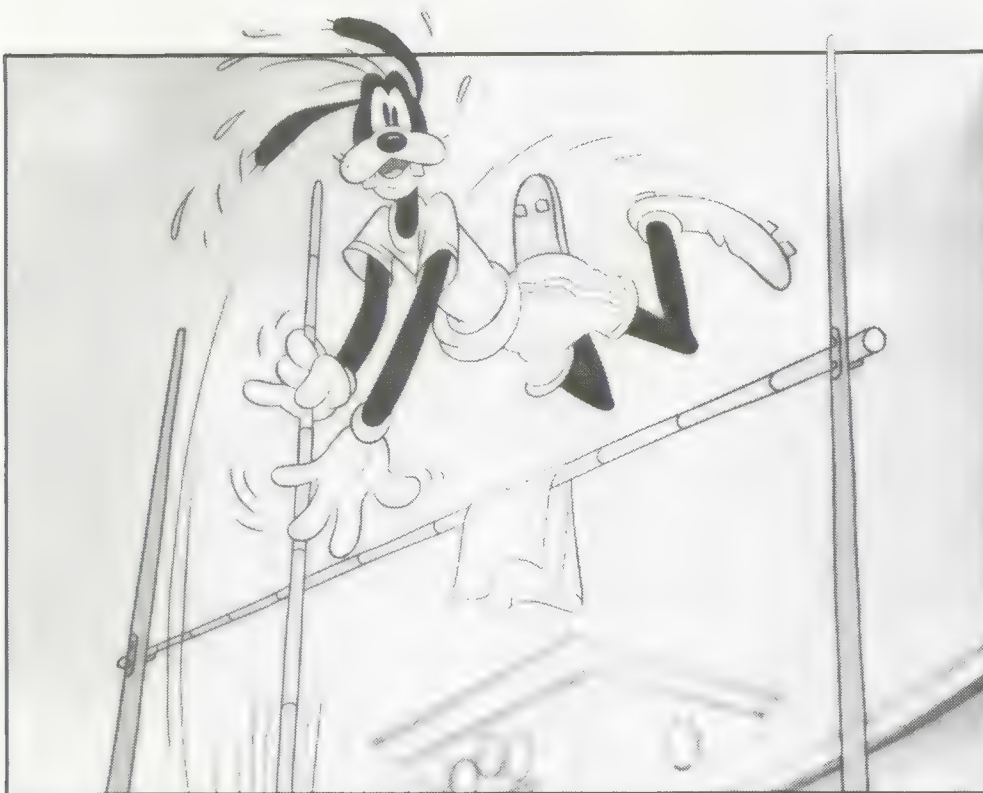
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French National Assembly says Goofy symbolizes "ridicule, awkwardness and stupidity."

Sport Goofy, the first time. In 1979, Goofy was removed as the mascot of the French Olympic team. Jean-Pierre Solsson, minister of youth and sport, told the press that due to protest by members of the National Assembly, Goofy's gig as mascot was cancelled. One Communist member of Parliament, Francois Leotard, wrote to Prime Minister Raymond Barre to say that Goofy generally symbolized "ridicule, awkwardness and a form of stupidity." He demanded that French athletes in the Moscow Olympics in 1980 be allowed to wear on their suits the Wattoo bird, hero of a French animated film series.

Popeye's Theme Song. Songwriter Sammy Lerner and animator Dave Fleischer were on their way to Yankee Stadium to see the World Series in October 1932 when Fleischer asked Lerner to write Popeye's theme song. Lerner quickly forgot all about it until several months later when he received a call demanding the song by noon. Lerner wrote the famous theme song in less than two hours. Everybody loved it except Lerner. "I knew the song had to be illiterate and not in the peak of melodic taste to be in character for the subject matter," Lerner once stated, "but when I saw that first cartoon I wanted to crawl in a corner. 'Just do me a favor,' I said, 'don't put my name on the screen'. Now one of my professional pains is that my name doesn't appear on the screen."

A Real Champ. Even though his title was on the line with his scheduled fight with Ernie

Shavers, Muhammad Ali heeded the desperate plea of producer Fred Calvert and took a half day off his training the day before the fight to re-record his dialogue for an episode of his Saturday morning show *I Am The Greatest*. It seems the sound was mysteriously messed up on the original film and Calvert had less than 48 hours to deliver it.

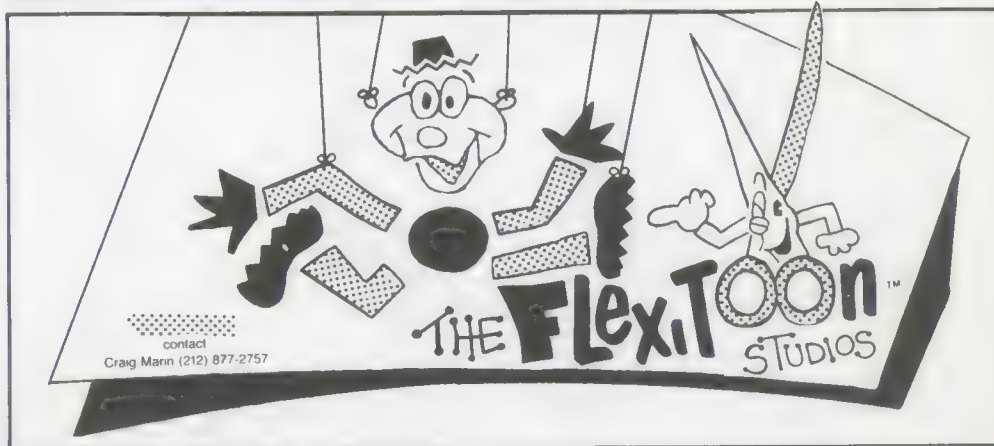
Disney's Rubber. Disney sound effects expert Jim MacDonald always found unusual solutions to difficult problems. For one cartoon short that had bees, MacDonald made the sound of the bees by blowing through a rubber tube and rubbing on an attached taut rubber membrane stretched across an old wooden spool. "This condom, which I had my

young assistant buy for me at a drugstore, is the only thing exactly the right thickness and resonance that worked. I'm sure the manufacturer never thought it would make the sound of bees for a Walt Disney movie." (MacDonald was the voice for Mickey Mouse for many years).

Disney Wild Life. Walt Disney's Academy Award winning documentary, *The Vanishing Prairie* was banned by New York censors almost two decades ago because it included a two minute scene of the birth of a buffalo calf. Walt pointed out that the scene was "part of the life cycle of the animal kingdom" and then added, "it would be a shame if New York children had to believe that the stork brings buffaloes, too." Of course, thanks to Disney, many children know that storks *do* bring baby flying elephants.

The Original Top Cat. Several years ago, Hanna-Barbera were cleaning out their files and one alert staffer rescued from a garbage can the original storyboard for the *Top Cat* series. The storyboard was drawn by the late Harvey Eisenberg, who did the artwork for the *Tom And Jerry* comic books. The character was dressed differently than the final version of T.C. and even more interesting was the fact that Top Cat's original name was to be "J.B." Why "J.B."? Well, some of H & B staffers suggested that it was a homage to good ol' Joe Barbera himself.

Bugs Bunny Meets Freud. In the book *Subliminal Seduction* by W.B. Key is the following passage: "Hundreds of animated rabbit cartoons have been produced by Hollywood which portray the rabbit as a clever, though physically weak character, who puts down or castrates cartoon animals of greater strength and power, often in an overtly sexual struggle for dominance of territory. One Bugs Bunny cartoons was titled *The Barber Of Seville*, the energetic Bugs played the title role, dashing about, cutting off other animated characters' ties in a symbolic castration ritual. The tie is one of the most obvious phallic symbols."



New Age TV Animation

Since the first time a commercial appeared on American television, animated commercials have been one of the primary outlets for creativity and innovative new ideas. In the late '60s and early '70s, a movement to produce independent animation (outside the confines of studios and sponsored films) blossomed throughout the world and provided the impetus for the creation of adventurous animation. Out of this movement came *Yellow Submarine* which combined innovative ideas with the ability to entertain. More recently, music videos entered the scene and in the past several years have provided a haven for independent animators to express their ideas and create all forms of outstanding original animation. However, in the past year the production of animated videos has dropped sharply, partly because of record company cutbacks.

So where is the innovative new animation being produced today? By some odd stroke of fate, a new breed of animation has found an unlikely home on network television.

There are three distinct examples of animation that have been aired this year and they have appeared on three distinctly different types of programs: the *Tracey Ullman Show*, *Pee Wee's Playhouse* and *Amazing Stories*. The animation produced for these shows ex-



A Family Dog

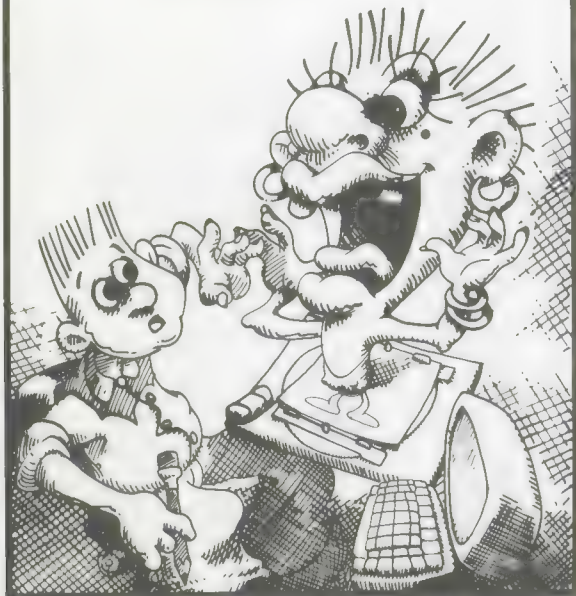
hibits a marked difference from what is commonly seen on network television. Together, they represent a "new age" of TV animation. The fact that the format of these three programs is primarily live action, makes the networks less apprehensive about the content than if the programs were totally animated. As a result, independent animators have found an opportunity to have their ideas seen by millions.

On the smallest of the networks, Fox Television, is the *Tracey Ullman Show*. Those who have seen the show surely remember the animated commercial bumpers designed by comic artists M.K. Brown and Matt Groening. The concept of animating these comic strips dates back to 1983 when producer Jim Brooks bought some of Matt Groening's cartoons and expressed an interest in some day having them animated. As producer of the *Tracey Ullman Show*, Brooks was able to convince the Fox network to use the cartoons. The ideas have been put into motion by the Klasky/Csupo Animation Studio. The animation is being done by three talented animators, each with his own personal style: David Silverman, Wes Archer and Bill Kopp. The style for the bumpers, of course, is dictated by the two comic artists. Brown had requested that her pieces have limited animation with highly rendered figures.

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Since her work is mostly verbal, she didn't want the animation to detract from the message. Groening's challenge was to take his loosely structured cartoon style and make a completely linear story. It has also been a challenge for the artists to take one story and make a series of 15 second gags on the theme. For director Gabor Csupo, the greatest challenge has been producing the animation for about one half of what it would typically cost. The Klasky/Csupo studio has proven that it is possible to bring adult-themed animation to network TV because they have been willing to make the sacrifices necessary to ensure quality animation.

If you tuned into Steven Spielberg's *Amazing Stories* and instead saw "amazing animation," you were watching *Family Dog*. The live-action *Amazing Stories* series has a reputation for bringing unique ideas to life. This episode was one of the most original and entertaining in the show's two-year run. *Family Dog* is possibly the funniest animated film made last year. The man responsible for it is writer/director Brad Bird. *Family Dog* began seven years ago with a series of whacked-out character designs by Tim Burton (recently made famous for directing the Disney short *Vincent* and the feature *Pee Wee's Big Adventure*)—it was originally intended as a theatrical short. In 1983, Steven Spielberg expressed an interest in using a cartoon, possibly to be shown before one of his features. Because theatres have been resisting shorts (the box office grosses don't seem to improve when a short is included) the project was put on hold. Three years later, while working on *Amazing Stories* in another capacity, Bird was approached to revive the *Dog* cartoon idea for a special animated *Amazing Stories* episode. Bird jumped at the opportunity. He assembled a crew and converted a warehouse into a studio in the artist's district in downtown L.A. The working conditions were not the greatest, but spirits were high and the production team was inspired to bring quality animation to prime time TV. When *Family Dog* finally aired, the public response was so favorable, that the National Broadcast Company (NBC) offered to buy another *Dog* special—but for less money. Because Bird and his team had sweated blood to guarantee the quality of the first episode on Spielberg's limited budget, he was not about to accept a decrease. Some have suggested a *Dog* feature. But Bird was not interested in a *Family Dog Goes To Europe*, or anything of the kind. Consequently, he is now working on what he likes best—theatrical shorts.

You'll find some of the most creative new animation techniques residing inside *Pee Wee's Playhouse*. Pee Wee (AKA Paul Reubens) has had a long-time interest in animation, from showing old cartoons as part of his stage show at the Roxy Theatre in L.A. (which later became an HBO special) to his feature film where he finally had the opportunity to utilize a diverse variety of animation techniques. *Pee Wee's Big Adventure* was directed by one-time

Disney animator/director Tim Burton. Stephen R. Johnson, a unique talent who had applied his eclectic skills to two recent Peter Gabriel music videos (*Sledgehammer* and *Big Time*) has been the director of *Pee Wee's Playhouse* and will continue as director for the new season.

Pee Wee's Playhouse is basically a live-action show with lots of animated sequences. Because of the strength of Pee Wee's personality and the popularity of the series, the show can get away with a little more than the typical Saturday morning show.

Last year, Pee Wee had a menagerie of animated friends: a dinosaur family, a refrigerator full of lively food, a shelf person with mutant toys, an ant farm and a little, overly imaginative clay girl with pennies for eyes. The *Penny* cartoons were produced by Peter Lord and David Sproxton of Aardman Animations in England. The other material was created by Broadcast Arts in New York. For the coming season, the entire series has been moved from New York to Los Angeles. Due to a lawsuit, Broadcast Arts is no longer involved with the program. Also, Aardman Animations won't be doing the *Penny* cartoons because of other com-

mitments. A whole new crew is being assembled by animation producer Prudence Fenton, continuing the role she performed last season. It was the Columbia Broadcasting System (CBS) that originally suggested the marriage between Pee Wee and Broadcast Arts to add the animated antics to the show. Though Broadcast Arts is no longer involved, there will still be a varied array of animated characters for Pee Wee to play with.

The animation exhibited on the *Tracey Ullman Show*, *Amazing Stories* and *Pee Wee's Playhouse* is probably not an indication of a new attitude at the networks, but rather of a few artists who are finding opportunities in the face of overwhelming odds to brighten up bland commercial television. If the popularity of these shows and their animated sequences remains the same, we may be witnessing the dawn of a new age in the art of animation.

Footnote: A presentation of the animation from these programs will be showcased at the *Second Los Angeles International Animation Celebration*, July 10–17, 1987. Directors **Brad Bird**, **Stephen Johnson** and **Gabor Csupo** will be on hand to discuss the programs.



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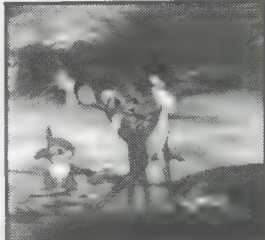
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Superman Celebrates 50th

If you've ever seen the Max Fleischer *Superman* cartoons of the 1940's, you know that they represent the pinnacle of animation during its golden age. Unique among cartoons of their time, the *Superman* series were unlike the seven minute funny animal romps produced by the cartoon factories of Disney, Warner Bros., MGM, and others. The Fleischers had made a bold, and successful, move into a new direction, bringing the most popular hero of the era to the screen in a collection of dramatically told science fiction adventures.

Superman first appeared in June 1938. The creation of two Cleveland teenagers, Jerry Siegel and Joe Shuster, they tried to sell their idea to the newspaper syndicates as a comic strip, but were rejected by all. Detective Comics, Inc. took a chance and featured the character on the cover of the first issue of their new magazine, *Action Comics*. The character became a sensation, spawning a radio show and newspaper comic strip in 1939. Republic Pictures announced a live action movie serial in 1940, but those plans fell through when Paramount Pictures negotiated a better deal for a series of color cartoons.

When Paramount approached the Fleischer Studio about producing the films, the Fleischer brothers were wary of the prospect of doing realistic adventure stories. It hadn't been done before, and their staff was used to drawing the exaggerated proportions of Popeye and Betty Boop.

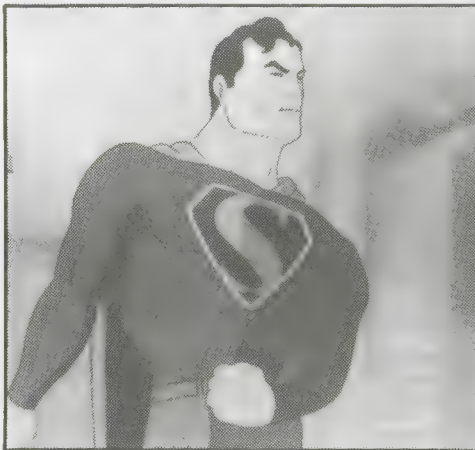
Paramount allotted \$100,000 for the first film, four times the budget of an average Popeye short. Work commenced in the winter of 1940 at Fleischer's Miami studio, with all phases of production carefully taking their time, modeling the characters and story after Siegel & Shuster's comic book design.

Released September 1941, the first cartoon, simply titled *Superman*, is a miniature masterpiece filled with action and special effects. The film begins with Superman's origin, and brings to life the radio show claims "faster than a speeding bullet, more powerful than a locomotive, able to leap tall buildings in a single bound!" Leaping buildings did not suit the need of the radio program, so they made the change to flying for a better sound effect. The cartoons had Superman leap buildings in the early films, but soon found flying easier to animate. A change in the intro was later made to "able to soar higher than any plane." Bud Collyer, the Man of Steel's voice on radio provided the same for the first five cartoons.

The story in the first cartoon has Metropolis threatened by a mad scientist, who plans to use his "eletrothanasia ray" on the Gotham bridge. Superman's battle with the death beam is the action centerpiece, with realistic movement (aided by the original Fleischer invention for tracing live action, the rotoscope) reaching a new height. Convincing action requiring meticulous attention to detail: lighting, shadows, air-brushed production cels and elaborate background paintings, combined with full character animation and Sammy Tim-

burg's fast tempo music. The end result is the cinema equivalent to pulp magazines "come-to-life."

The effort paid off, as *Superman* was nominated for an Academy Award. But as spectacular as the first film was, the Fleischers still had some kinks to iron out if they were



The Man of Steel.

going to continue in this new direction. Superman strictly drawn in the Shuster style was too difficult and unrealistic for their goals—and a comical pet raven of the mad scientist belonged in one of Fleischer's *Gabby* cartoons, not in the "real" world of Superman.

The next release, *The Mechanical Monsters* is considered one of the best. This time a master thief uses flying transforming robots (pre-dating today's *Gobots* and *Transformers*) to simply walk past police and rob precious diamonds and jewels. Lois Lane stows away in one of the machines and becomes a captive. Superman leaps to the rescue, has a fist fight with a dozen robots, and saves Lois from a vat of molten metal. This film standardized Superman's look for the rest of the series—less Shuster-like, more square jawed—with character construction based on rectangle blocks instead of the usual circles used for Mickey Mouse and Porky Pig.

The film contains two classic Superman

cliches brought to visual life for the first time: Clark Kent slips into a phone booth to change into the Man of Steel; and later used his X-ray vision—a spectacular close up of Superman's face, his pupils dilating as an X-ray beam shoots forth.

The next seven releases, all directed by Dave Fleischer, continue the superior craftsmanship and fantastic storytelling. In *Billion Dollar Limited*, released January 1942, Superman races a gang of masked criminals in pursuit of a runaway train containing a government gold shipment; In *The Arctic Giant*, Superman is literally leaping tall buildings in chase of a prehistoric monster invading Metropolis; *The Bulleteers* are a group of criminals who threaten the city in a bullet-shaped rocket car. Like other cartoons in the series, the action here takes place mainly at night, allowing for many "film noir" touches involving light and shadow for dramatic effect. *The Magnetic Telescope* introduces a unique invention which brings asteroids nearer to Earth for closer inspection. Superman saves the day when the device runs amok. An *Electric Earthquake* occurs when an angry American Indian demands Manhattan be returned to his people. Superman goes beneath the Hudson river to snap the destructive cables causing the quake. *Terror On The Midway* brings Superman face to face with a King Kong-like gorilla who escapes his cage and wreaks havoc at the circus.

In January 1942, at the completion of the 1941-42 season of shorts, the dismally poor box office results of the Fleischer's second theatrical feature, *Mr. Bug Goes To Town*, were known. Paramount removed the Fleischer brothers as head of it's animation studio. Head animators Seymour Kneitel (Max's son-in-law) and Dan Gordon, and storyman Isadore Sparber took over direction of the cartoons, and the company was renamed Famous Studios.

The remaining eight Superman cartoons, the 1942-43 season, show a marked difference in the story direction. Gone are the fantastic science fiction devices of destruction, giant-sized creatures, and elaborate criminal schemes. The Famous Studio Superman car-



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toons relied heavily on the rotoscope device and stories dealing with wartime sabotage. With one or two exceptions, the Famous Studio series of shorts could have just as easily been filmed in live action. Dialogue, which was kept to a bare minimum in the action packed Fleischer shorts, was used more extensively, with *The Mummy Strikes* standing out as a particular gabfest. Still, despite the diminished imagination and reliance on short-cuts, the series still remained peculiar among animated cartons produced at the time.

Japateurs, the first of the Famous entries, gets Superman right into wartime action as he rescues a hijacked giant bomber from enemy hands and prevents a crash landing in Times Square. In *Showdown*, the Man of Steel encounters his evil twin, a petty criminal pulling crimes in a Superman costume. *Eleventh Hour* puts Superman behind enemy lines to sabotage the Japanese fleet. *Destruction Inc.* has Superman undercover to end sabotage at the Metropolis munitions plant. *The Mummy Strikes* pits Superman against a pair of mummified guards of King Tush (sic). *Jungle Drums* brings Superman into battle against Nazis disguised as high priests in the African jungle. *Underground World*, one of the best of the Famous batch, has Superman, Lois Lane and a professor trapped by a strange unexplained

cult of flying birdmen. The final entry, *Secret Agent*, is an unremarkable tale of Superman aiding a U.S. agent to elude Nazi pursuers in getting valuable papers to Washington.

The Miami studio was shuttered early in 1943, and the staff relocated to New York where Paramount continued to produce theatrical cartoons until 1967.

The Superman cartoons were popular enough to inspire three noteworthy parodies. The first from Terrytoons, *The Mouse Of Tomorrow* (1942) introduced a red and blue garbed rodent, Super Mouse. The mouse proved so popular, Terrytoons continued to use him, eventually changed his costume and name—to Mighty Mouse! At Warner Bros., Chuck Jones did a perfect spoof of the Fleischer cartoons in *Super Rabbit* (1943) starring Bugs Bunny. Famous Studios themselves did a take-off on the character one year after they ended the series. In *She Sick Sailors*, Popeye must rescue Superman fanatic Olive Oyl from Bluto disguised as her favorite He-man (with Sammy Timburg's Superman theme played in the background).

Dramatic adventure cartoons were not produced again until the limited animation techniques of television made them a viable commodity in the 1960's. Television later created such adventure heroes as Clutch Cargo, Jonny

Quest, and Mighty Hercules, in addition to the superhero craze of the late 1960's which returned Superman to Saturday morning animation.

The Superman cartoons of the 1940's have long since passed into the public domain, and today no less than a dozen video distributors make them available in the home video market. Unfortunately many of these video tapes make use of splicey dupe 16mm TV prints, which make it difficult to appreciate the work as it was meant to be seen. The screening at the Second Los Angeles International Animation Celebration marks the first time in over 45 years that the films have been shown in 35mm on the big theatre screen and provides a rare opportunity to see the cartoons in their original format.

Classical-style character animation has been called a timeless artform. The cartoons produced over forty years ago look as contemporary as, or better than, animation produced today. Superman, just as timeless, has endured throughout the years by capturing our imagination and our dreams. The Fleischer Superman cartoons of the 1940's prove that first-rate animation and a classic character can provide indestructible entertainment.



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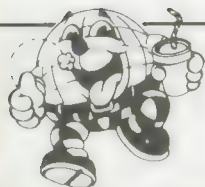
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FRIDAY, JULY 10 Wadsworth Theatre

World Premiere
THE BRAVE LITTLE TOASTER
USA • All Ages
Producers Thomas Wilhite and Donald Kushner and director Jerry Rees in person.
7:30 p.m. Page 23

OPENING NIGHT CELEBRATION PARTY
9:30 p.m.

West Coast Premiere
ROBOTECH: THE MOVIE The Untold Story
Japan • All Ages
Director Carl Macek and Producer Ahmed Agrama in person.
9:45 p.m. Page 27

SATURDAY, JULY 11 Nuart Theatre

FIRST PROGRAM OF FILMS IN COMPETITION: CHILDREN'S CATEGORY
International • All Ages
10:30 a.m. Page 50

American Premiere
ANIMATION CREATED BY CHILDREN
International • All Ages
12:30 p.m. Page 58

American Premiere
VALHALLA
Denmark • All Ages
2:00 p.m. Page 28

American Premiere
A SALUTE TO CHANNEL FOUR ANIMATION
Great Britain • PG
4:00 p.m. Page 42

SECOND PROGRAM OF FILMS IN COMPETITION
International • R
6:00 p.m. Page 51

A TRIBUTE TO BRUNO BOZZETTO
Italy • PG
Bruno Bozzetto in person.
8:00 p.m. Page 35

West Coast Premiere
VAMPIRES IN HAVANA
Cuba • PG
9:45 p.m. Page 28

SUNDAY, JULY 12 Nuart Theatre

THIRD PROGRAM OF FILMS IN COMPETITION: CHILDREN'S CATEGORY
International • All Ages
10:30 a.m. Page 52

WOODY WOODPECKER PARTY
USA • All Ages
Woody Woodpecker, Andy Panda and Daws Butler in person.
12:30 p.m. Page 39

THE SUPERMAN CARTOONS
USA • All Ages
2:00 p.m. Page 16

American Premiere
A SALUTE TO THE PANNONIA FILM STUDIO
Hungary • All Ages
4:00 p.m. Page 44

FOURTH PROGRAM OF FILMS IN COMPETITION
International • All Ages
6:00 p.m. Page 53

A TRIBUTE TO WALTER LANTZ
USA • All Ages
Mel Blanc, June Foray, Faith Heckman, Alex Lovy and Leo Salkin in person. Hosted by Leonard Maltin.
8:00 p.m. Page 39

American Premiere
FOOTROT FLATS
New Zealand • PG
Producer John Barnett and Director Murray Ball in person.
9:45 p.m. Page 25

MONDAY, JULY 13 Nuart Theatre

FIFTH PROGRAM OF FILMS IN COMPETITION
International • PG
6:00 p.m. Page 54

A TRIBUTE TO NORMAN McLAREN
Canada • PG
Grant Munro in person.
8:00 p.m. Page 40

World Premiere
ROCK ODYSSEY
USA • All Ages
Joe Barbera and Robert Taylor in person.
9:45 p.m. Page 27

TUESDAY, JULY 14 Nuart Theatre

SIXTH PROGRAM OF FILMS IN COMPETITION
International • PG
6:00 p.m. Page 55

A TRIBUTE TO RALPH BAKSHI
USA • R
Ralph Bakshi in person.
8:00 p.m. Page 33

American Premiere
LAPUTA: THE CASTLE IN THE SKY
Japan • All Ages
9:45 p.m. Page 25

WEDNESDAY, JULY 15 Nuart Theatre

THE 7th PROGRAM OF FILMS AND VIDEOS IN COMPETITION
International • PG
6:00 p.m. Page 56

A TRIBUTE TO MILT KAHL
USA • All Ages
Marc Davis in person.
8:00 p.m. Page 37

CAT CITY
Hungary • PG
9:45 p.m. Page 24

THURSDAY, JULY 16 Nuart Theatre

EIGHTH PROGRAM OF FILMS IN COMPETITION
International • PG
6:00 p.m. Page 57

NEW AGE TV ANIMATION
USA • All Ages
Brad Bird, Stephen Johnson and Gabor Csupo in person.
8:00 p.m. Page 14

COMPUTER ANIMATION
International • All Ages
9:45 p.m. Page 59

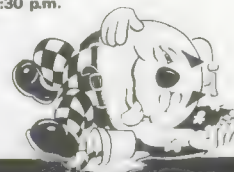
COONSKIN
USA • R
11:30 p.m. Page 24

FRIDAY, JULY 17 Nuart Theatre

American Premiere
NEW CZECH ANIMATION
Czechoslovakia • PG
5:30 Page 58

FINALS AND AWARDS CEREMONY
International • PG
7:30

FINALS AND AWARDS REPEAT
International • PG
10:30 p.m.



TICKET INFORMATION

TICKETS DURING THE FESTIVAL

Tickets will go on sale for each individual event 45 minutes before showtime at the box office. Call the Festival hotline to confirm ticket availability. No checks or money orders will be accepted to any events after July 9, 1987. Cash only will be accepted at the box office of the Festival Theatre. The Festival Ticket Office will be open during the Festival on Saturday, July 11 and Sunday, July 12 from 9:30 a.m. through 10:00 p.m. and Monday, July 13 through Friday, July 17 from 3:00 p.m. through 10:00 p.m.

TICKET POLICY

Each ticket is valid for one film program only. Separate admission is required for each event. The theatre will be cleared after each performance.

GENERAL TICKET PRICES

The General Admission is \$6.00 except for the early shows on Saturdays and Sundays which are listed at \$4.00. A "VIP PASS" is available for \$125.00. It will admit one person to every scheduled event including the opening and closing night parties. "VIP PASS" holders will be admitted to all shows first.

REFUND POLICY

Refunds are available only when a program is cancelled and only at specifically designated times. Ticket exchanges are possible only for rescheduled, substituted, or cancelled films.

GENERAL INFORMATION

FESTIVAL THEATRE LOCATIONS

The Wadsworth Theatre is located on the Veteran's Administration grounds in West Los Angeles (just west of the San Diego Freeway and north of Wilshire Boulevard). The Wadsworth box office phone number is 478-7578.

The Nuart Theatre is located in West Los Angeles at 11272 Santa Monica Boulevard (one block west of the San Diego Freeway), phone number 478-6379.

THEATRE PROJECTIONISTS

The projectionists are operating in a sound proof booth. They cannot hear remarks about focusing, sound or framing adjustments. Please be patient while they make the necessary adjustments.

NO SMOKING

Absolutely no smoking will be allowed in any of the official festival theatres.

FOREIGN LANGUAGE FILMS

All films in the festival that are in a foreign language will have simultaneous translation or will be shown with subtitles unless dialogue or commentary is not essential to the understanding of the piece.

PROGRAMS SUBJECT TO CHANGE

All programs are subject to change due to circumstances beyond our control. Programs may be rescheduled or cancelled.

WHAT IS A FESTIVAL?



Welcome to the *Second Los Angeles International Animation Celebration*, America's only major international animation festival. If you are attending the festival you will discover that we have put together a diverse and exciting program of films. If you live outside of Los Angeles and are reading about the festival through *Animation Magazine*, we have designed the festival stories to give you a sense of what a festival is all about while providing you with in-depth information on a variety of topics.

What Is A Festival?

There is no entertainment phenomenon quite as intense and enjoyable as the festival experience. Whether it be a music festival, a dance festival or a film festival, the purpose is the same—to celebrate the particular art form in all of its manifestations—see old friends, make new ones and celebrate the joy that only the festival experience can create.

This festival has something to offer everyone who enjoys animation. It is almost impossible to see everything that will be shown. At first glance, this program of films will seem overwhelming. Start by looking over the schedule on page 20 and pick the programs that you really want to see. Refer to the page number on the program schedule to locate the program descriptions.

The festival is divided into two parts: films entered in competition and films invited to be showcased. More than 400 films have been entered in competition by animators from 32 countries. They were judged by six separate juries composed of individuals working in the animation industry. The finalists will be screened in eight special competition programs and interspersed with showcase programs throughout the festival. You can tell if a film has been entered in competition when you find a letter next to the running time below the title. The winning films in competition will be announced and screened at a ceremony on closing night.

The films invited to be screened include the premieres, salutes, tributes and special shows. If the complete list of the films to be screened at a particular program is not listed here, then it will be handed out at the theatre on the evening of the performance.

Festival Philosophy

Animation is one of the most popular and most accessible contemporary art forms. It is a child of this century and in many ways it is

uniquely American. Perhaps the best thing about animation is the fact that it is such a positive form of communication that it transcends all cultural boundaries.

There are no galleries for animation. The festival format serves as a unique forum for the exhibition of animation as an art form. The festival is the context, intense and concentrated, where animation in all of its many forms is celebrated.

Today there is a revolution in animation which has passed virtually unnoticed—that is the incredible expansion of the animated film industry all over the world. There are some 55,000 artists, designers and technicians engaged in the industry world-wide. Twenty-five years ago there were only 4,000. Today more than 100 nations have animation activities in some form or another, in 1960 there were only twenty five. The growth of the animation industry is reflected in the growing number of people who enjoy animation as a continual source of entertainment.

Over the past ten years, film festivals have proliferated in the United States—testimony to the emergence of film as an important and popular art form. Before the first *Animation Celebration* was launched in 1985, there had never been a major international animation festival in this country. Festivals of this kind do take place in: Annecy, France; Hiroshima, Japan; Varna, Bulgaria; Zagreb, Yugoslavia; and London, England. Los Angeles is the animation capital of the world—therefore, it is the best location in the world for a major event celebrating the art of animation.

The People Who Made It Happen

The people who have worked for nearly a year to put on this event are the lifeblood of the festival. Many are volunteers. Those who are paid members of the staff have worked long hours and far beyond the call of duty to make this event happen. The festival exists because of their dedication and hard work.

The festival also owes its existence to the many sponsors who have made generous contributions to ensure our success. We salute them, for without their sponsorship, this event would not have happened. And there are the hundreds of individuals, distributors, animators, companies, friends and devotees too numerous to be listed here but who deserve our warm gratitude.

The future of the *Animation Celebration* depends on you. We hope you will find the next eight days to be an enjoyable experience and that you will respond with your continued support.



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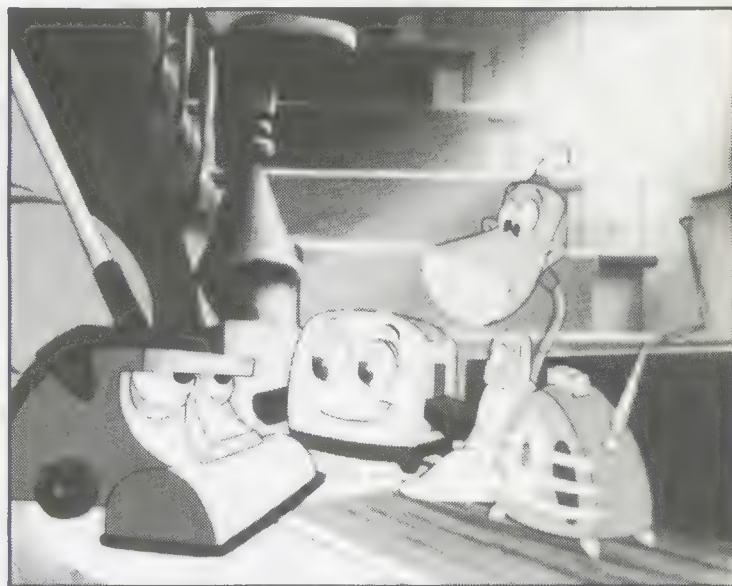
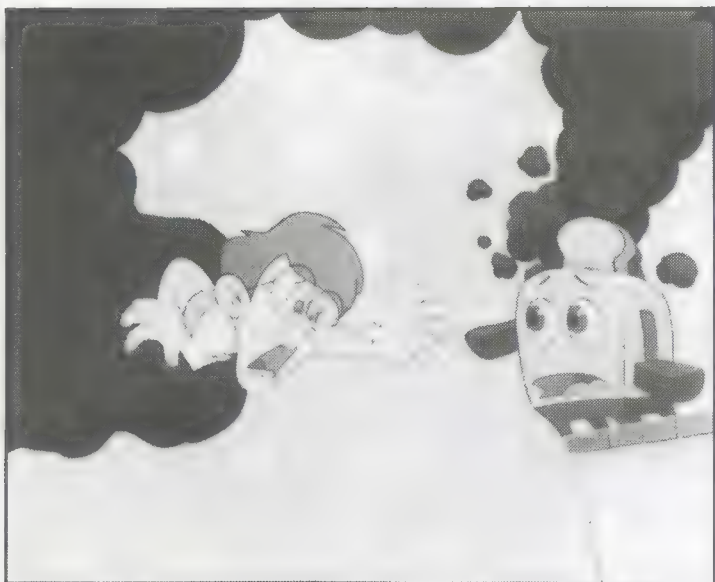
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THE BRAVE LITTLE TOASTER

It's 10:00 . . .

Do you know where your appliances are?



WORLD PREMIERE

THE BRAVE LITTLE TOASTER

USA • 80 mins. • 1987

Director: Jerry Rees
Producers: Donald Kushner and Thomas L. Wilhite
Screenplay: Jerry Rees and Joe Ranft
Screen Story: Jerry Rees, Joe Ranft, Brian McEntee
Based on the novella by Thomas M. Disch
Color Stylist: A. Kendall O'Connor
Music: David Newman
Songs: Van Dyke Parks
Voices: Jon Lovitz (Radio), Tim Stack (Lampy), Timothy E. Day (Blanky), Thurl Ravenscroft (Kirby), Deanna Oliver (Toaster), Phil Hartman (Air Conditioner), Joe Ranft (Elmo St. Peters)
A Hyperion-Kushner-Locke Production

When owners are away, household appliances do play!

The Brave Little Toaster demonstrates the fun—and adventure—a quintet of unique objects can get into. Based on a novella by Thomas M. Disch, the story was purchased by Disney in 1982 after its publication in *Science Fiction And Fantasy Magazine*. First developed at the Disney Studio, the picture was budgeted there at \$18 million. When producer Tom Wilhite left Disney in 1984, he asked then-company president Ron Miller for the project. Disney, together with TDK Corporation and CBS-Fox Company financed the film as an independent production on a budget about one-third of the studio's in-house estimate.

Director Jerry Rees is a graduate of California Institute Of The Arts and a former Disney Studio animator. His work appeared in *The Fox And The Hound*, *The Small One* and *Pete's Dragon*. He also directed the computer animation sequences in *Tron*. Following completion of that film he left Disney to write and develop his own projects, including the *Toaster* screenplay (written with Joe Ranft).

Production on *Toaster* began in May, 1986. In casting voice talent, Rees relied almost entirely on relatively unknown actors from *The Groundlings* improvisational group. Two of these performers have gone on to national fame as members of the *Saturday Night Live* cast: Jon

Lovitz and Phil Hartman.

For color styling, art director Brian McEntee chose A. Kendall O'Connor, a veteran Disney artist whose work can be seen in most of the studio's major animated features since *Snow White And The Seven Dwarfs* (1937).

Unlike the recent spate of animated features starring mice, bears and chipmunks, *Toaster* stars five usually inanimate household articles and sends them on an incredible journey. When their master (a young boy named Rob) fails to return to the mountain cabin where he spent his summer vacations, the faithful Toaster, grouchy old Kirby (the vacuum cleaner), dim-witted Lampy, the loud-mouthed Radio and the child-like Blanket hook up an old car battery to a steno-chair and head toward that great unknown—the city. Along the way they encounter many perils including storms, quicksand, high-tech heavies and an evil electromagnet.

In the end, our friends become heroes and prove that even a small toaster has a place in a microwave world.

The Brave Little Toaster is unique among recent American animated features—it's not based on toys, contains *full* character animation and is a truly funny film anyone can enjoy. It uses animation to its best advantage, taking the unbelievable and making it real and appealing. Most of all, the film represents the state-of-the-art among the younger generation character animators—and demonstrates that classically animated tales are not a thing of the past.

Director **Jerry Rees**, producers **Thomas Wilhite** and **Donald Kushner** in person.

In Dolby Stereo

In Competition—Category G

—Recommended For All Ages

■ **Friday, July 10, 7:30 p.m. • Wadsworth Theatre**



FESTIVAL PREMIERE CAT CITY

Hungary • 93 mins. • 1986

Director: Bela Ternovszky

Producer: Roman Kunz

Writer: Jozsef Nepp

Chief Animators: Jozsef Gemes, Zoltan Maros

Character Design: Zoltan Maros, Bela Ternovszky

Music: Tamas Deak

Production Company: Pannonia Film

In Hungarian with English subtitles.

It's Cat Versus Mouse—with a new twist. *Cat City* produced by the world famous Pannonia Film Company, Studio II, is a parody of Hollywood gangster movies. This time the cats plan the final showdown and conquest of the mice. Intermouse, the International Mouse Police Force, sends their best agent, Grabowski, on an assignment to retrieve the plans for a secret cat-catching invention. But evil cat gangsters send a group of high tech rats to trail our hero and foil his mission.

Directed by one of Hungary's premiere animators, Bela Ternovsky, this is his first feature length film. Ternovsky joined the Pannonia Studio in 1950's and worked his way up the ranks, ultimately working on every animated cartoon produced at the studio. He is well known internationally for his short film *Modern Sports Coaching* (1970) and his combination live action animation series *Pumuck 1* (1979). *Cat City* has been hailed as Pannonia's greatest achievement, combining clever design, adult humor and quality animation to create an impressive entertainment. *Cat City* was Hungary's official entry for this year's Academy Award. *Cat City* is being shown as part of the tribute to Pannonia Film Studios.

—Parental Guidance Suggested

■ Wednesday, July 15, 9:45 p.m. • Nuart



SPECIAL SHOWING COONSKIN

USA • 83 mins. • 1975

Writer and Director: Ralph Bakshi

Producer: Albert S. Ruddy

Director of Photography: William A. Fraker, A.S.C.

Music Composed and Performed by Chico Hamilton

Layout and Design: Don Morgan, John Sparey and Charlie Downs

Cast: Barry White (Samson/Brother Bear), Charles Gordone (Preacher/Brother Fox), Scatman Crothers (Pappy/Old Man Bone), Philip Thomas (Randy/Brother Rabbit)

"How Americans perceive blacks and how blacks treat each other" is how Ralph Bakshi describes his film *Coonskin*. The New York Times called it "His Masterpiece," and Gene Shalit said it's "Ingenious, inventive and entertaining." But despite all it's praise, the film remains one of Bakshi's rarely seen films.

The film is an update of Uncle Remus—Bakshi style—with Brother Rabbit, Brother Bear and Brother Fox versus the Mafia in Harlem. The animated segments are bridged by live action starring singer Barry White, Philip Thomas (Philip Michael Thomas of TV's *Miami Vice* in his first role) and Scatman Crothers. With scathing satire, the film takes aim at blacks, whites, homosexuals, the Godfather, and the entire United States—personified by a blond haired, big-chested red, white and blue-clad "Miss America."

This was Ralph Bakshi's third feature (following the outrageous *Fritz The Cat* and the semi-autobiographical *Heavy Traffic*) and his first for a major studio, Paramount. Produced by Albert S. (The Godfather) Ruddy, the film caused controversy even before its release. Paramount passed the film to Bryanston Pictures who gave it only limited distribution. Bryanston shortly went bankrupt, leaving *Coonskin* in limbo. Where the film did play, it got very favorable reaction. "A strongly original work. Startling in its angry beauty and emotional force," said Charles Chaplin in the Los Angeles Times. Arthur Knight in the Hollywood Reporter stated "Ralph Bakshi is a genuine artist in film, an original—and we just don't have enough like that around any more."

—Recommended For Mature Audiences

■ Thursday, July 16, 11:00 p.m. • Nuart



AMERICAN PREMIERE FOOTROT FLATS: THE DOG'S TAIL TALE

New Zealand • 70 mins. • 1986

Producers: John Barnett and Pat Cox
Director: Murray Ball
Animation Director: Robbert Smit
Screenplay: Murray Ball and Tom Scott
Based on characters created by Murray Ball
Music: Dave Dobbyn
Sound Design: John McKay
Voice Production: Chris Hampson
Backgrounds: Richard Zaloudek

Six years in development, fifteen months in the making and comprising over 100,000 individually drawn and painted animation frames, the film is New Zealand's first full length animated feature film. Released in December 1986, within weeks it became the top-grossing film in that country, animated or live-action! Shown in Australia this year, it set animated box-office records surpassing the Disney features *Down Under*. *Footrot Flats* is an animated adaptation of Australia's most popular newspaper comic strip, by New Zealand cartoonist/farmer Murray Ball. Ball's role as director has ensured that this movie is more faithful than are most animated versions of comic books and strips.

Footrot Flats is the swampy farm run by Wally Footrot, an amiable slob, with the aid of the movie's narrator, his sheepdog (known only as "Dog"). Dog is happy with the farm's routine, and he tolerates Wal's trips into town to see his girl friend, hairdresser "Cheeky" Hobson; and to play on the local rugby team. While Wal's away, it's Dog's job to protect the farm from their thieving neighbors, Irish Murphy and his loutish sons; and his pleasure to court their other neighbor's dog, Jess. But everything goes haywire when Dog thinks that Wal's romance is getting serious; Wal gets a chance to play on a professional rugby team; the Murphys plan their biggest heist; and an army of vicious rats threatens both farm's livestock and Jess. Lots of barnyard humor and authentic New Zealand accents/slang add up to outrageous entertainment for adults.

Director **Murray Ball** and producer **John Barnett** in person.

In Competition—Category G

—Recommended For Mature Audiences

■ Sunday, July 12, 9:45 p.m. • Nuart



AMERICAN PREMIERE LAPUTA: THE CASTLE IN THE SKY

Japan • 124 mins. • 1986

Original work/script/director: Hayao Miyazaki
Music: Joh Hisaishi
Producer: Isao Takahata

Hayao Miyazaki, the creator of the Japanese hits *Lupin III—The Castle Of Cagliostro* (1979) and *Warriors Of The Wind* (1984), has topped all of his previous works with *Laputa: The Castle In The Sky*, an original story in the style of Jules Verne, inspired by 19th century engravings of fantastic flying machines.

Laputa opens with a scene of dramatic mystery, and develops its story in all directions. Dola the sky pirate, and her henchmen attack a flying luxury liner. They ignore the wealthy passengers and go after Sheeta, a young girl in the custody of government agents. During the fighting, Sheeta falls from the airship but is protected from falling by a mysterious jewel. She drifts into a poor mining town, Slog's Ravine, where she is rescued by a boy, Pazu. It turns out that Sheeta's jewel is a relic of the lost flying city, Laputa. Dola and her sky pirates want to find Laputa for its fabled hidden treasures, while Muska and the government agents want Laputa's robot weapons to conquer the world. Can the two children escape from both gangs? And what secrets does Laputa hold for them?

Miyazaki is famous for his ability to skillfully blend action, comedy, and pathos in beautifully designed settings. Joh Hisaishi's rich orchestral score complements the artwork wonderfully.

—Recommended For All Ages

■ Tuesday, July 14, 9:45 p.m. • Nuart

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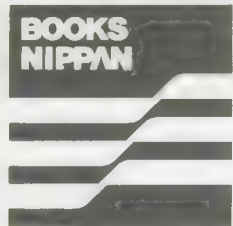
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 (ORIGINAL LONE WOLF)

LAPUTA: LEGEND OF THE SKYCASTLE

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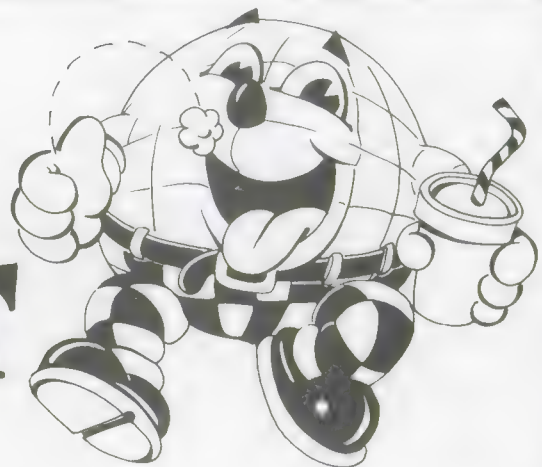
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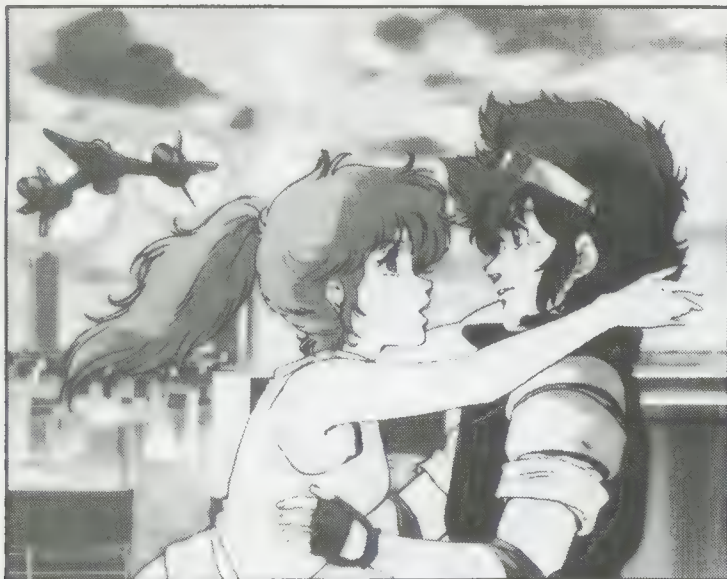
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WEST COAST PREMIERE ROBOTECH: THE MOVIE

USA • 80 mins. • 1986

Producers: Ahmed Agrama and Miura Toru
Executive Producers: Frank Agrama and Jehan Agrama
Directors: Carl Macek and Ishiguro Noburo
Screenplay: Ardwright Chamberlain, story by Carl Macek
Character Design: Haruhiko Mikimoto
Music: Steve Whittmack & Michael Bradley/Jack Goga/Three Dog Night/Joann Harris

Robotech: The Movie is to the *Robotech* TV series what the *Star Trek* theatrical movies are to the *Star Trek* TV series: an exciting, all-new story which continues the saga for the TV program's many fans, yet is designed to be easily understood by general audiences.

It is 2027 A.D. The Zentraedi space invaders failed to regain the Robotech secrets from Earth fifteen years ago. Now their lords, the Robotech Masters, have personally come to Earth. Since direct force failed earlier, they try subterfuge. They kill a military hero, Col. B.D. Andrews, and replace him with a cloned simulant which is their spy. A young soldier, Todd Harris, suspects the truth. Harris warns a civilian friend, Mark Landry, just before "Andrews" has him killed. Mark doesn't know what's going on, and he doesn't really care about anything except having a good time with his girl friend, Becky. But when "Andrews" and his killers begin to close in, and Mark learns that the new motorcycle Todd gave him can transform into incredible battle armor, he is reluctantly forced to fight to defend himself—and the entire Earth. In Dolby Stereo.

Director **Carl Macek** and producer **Ahmed Agrama** in person.

Plus Short:

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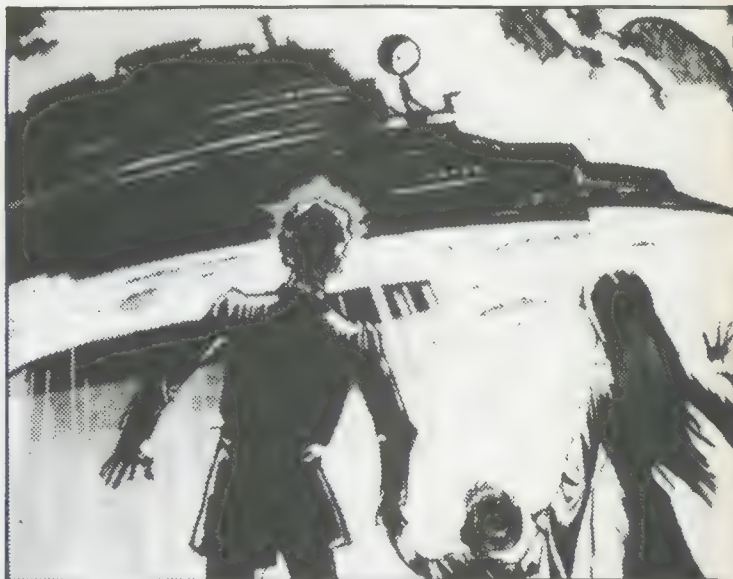
Canada • 10:20 • E

National Film Board of Canada

Les Drew

—Parental Guidance Suggested

■ Friday, July 10, 9:45 p.m. • Wadsworth Theatre



WORLD PREMIERE ROCK ODYSSEY

USA • 75 mins. • 1987

Produced and Directed: Joseph Barbera and William Hanna
Screenplay: Joseph Barbera, Neal Barbera, Robert Taylor
Story Direction: Robert Taylor
Music Supervision: Paul DeKorte
Musical Recreation: Hoyt S. Curtin
Narrator: Scatman Crothers
Creative Consultant: Bill Perez

Hanna-Barbera's *Rock Odyssey* is a romantic look at the last four decades—the events and emotions that transformed the people of each era—expressed entirely in an inspiring blend of fantasy animation and the music of those times.

Scatman Crothers provides the voice of our host, an anthropomorphic jukebox, who takes us through time and space to meet Laura, a wide-eyed blond, who begins a quest for true love. To the beat of the hit songs of each era, Laura meets lovers in the 1950's, '60s, '70s and '80s. The musical soundtrack features *Blueberry Hill*, *Roll Over Beethoven*, *(I Can't Get No) Satisfaction*, *Yesterday*, *On The Road Again* and over twenty more pop tunes.

Best known for their Academy Award winning Tom and Jerry cartoons produced for MGM in the 1940's and '50s, Hanna and Barbera went on to make television history with their characters Ruff and Reddy, Huckleberry Hound and Yogi Bear in the late 1950's and early '60s. They have continued to enjoy success since that time by diversifying their markets—creating features for theatres (*Charlotte's Web*, *Heidi's Song*) and films for video cassette (*The Greatest Stories Ever Told*). There is currently a revival of interest in their creations, *The Jetsons* and *Jonny Quest*.

Rock Odyssey marks a new direction. Using full flowing animation and surrealistic imagery, it is unlike anything ever produced by the studio. Directors William Hanna and Joseph Barbera used this feature to train a new breed of young artists and the result is an eye-popping, fast-paced trip into the imagination.

Robert Taylor and **Joe Barbera** in person.

—Recommended For All Ages

■ Monday, July 13, 9:45 p.m. • Nuart



LOS ANGELES PREMIERE VAMPIRES IN HAVANA

Cuba • 75 mins. • 1985

Director: Juan Padron
 Producer: Paco Prats
 Principal Animators: Jose Reyes, Mario Garcia-Montes, Noel Lima
 Backgrounds: Modesta Garcia
 Music: Rembert Eques
 In Spanish with English subtitles.

Havana, 1933. Professor Von Dracula has emigrated to Cuba together with his nephew, Joseph, to work on a formula that would allow vampires to live in the sunshine. But bloodsuckers all over the world have plans for the finished drug. So begins *Vampires In Havana*, Juan Padron's hilarious spoof of modern day monsters. Padron's film involves batty bat men from all corners of the globe, in a madcap chase to acquire the elixir "Vampisol" for their own use. It's Vampire Wars, as the Chicago Vampire Mafia does battle with their European counterparts and the stakes have never been higher.

Juan Padron was born in Cuba in 1947. He began his cartooning career in 1963 for magazines and as an assistant animator on TV commercials. Joining the Cuban Film Board, ICAIC, in 1972, he soon became a director and has become well known for his series of films starring his creation Elpidio Valdes. *Vampires In Havana* has delighted international audiences with its ghoulish humor. Don Rantaud writing in *Sight And Sound* has stated "This hilarious and brilliantly executed film is surely destined to become a cult of *Yellow Submarine* proportions."

Plus short:

GET A JOB

Canada • 10:30 • E

National Film Board of Canada

Brad Caslor

—Parental Guidance Suggested

■ Saturday, July 11, 9:45 p.m. • Nuart

AMERICAN PREMIERE VALHALLA

Denmark • 75 mins. • 1986

Director: Peter Madsen
 Co-Director: Jeffery James Varab
 Producers: Michael Andreasen, Vabin Bremerskov, Frank Schmidt, Aase Moresco,
 Tine Hjortbol, Johob Stegeman
 Screenplay: Peter Madsen, Henning Kure
 Music: Ron Goodwin

Norse Mythology comes alive in *Valhalla*, a fantastic tale of sword and sorcery set in the famous land of classic Nordic legends. Thor, the God of Thunder brings two Viking children across the rainbow bridge to the Kingdom of Asgaard. There, the children befriend Quark, a mischievous dwarf, and together they start out on a road to adventure. But trouble lies ahead when Thor takes them to the Land of the Giants. Here they become involved in an amazing duel between the giants and the gods—a duel in which the children play a most important part, helping to save their mighty hero from extinction.

Produced by Swan Film Production for the Danish Film Institute, *Valhalla* is the most expensive film ever produced in Denmark. Peter Madsen had produced three comic strip albums based on classic Nordic legends and his idea for a fourth became the basis of *Valhalla*. Co-director Jeff Varab (a former American Disney animator living in Denmark) brought his technical know-how to the production, and a team of Danish professionals, international animators (including Oscar winner Borge Ring) and a group of talented newcomers rounded out the staff in an effort which took four years to complete. Their goal was to produce an epic animation film that both children and adults would enjoy. The result is superior entertainment, encompassing drama, comedy, fantasy and fun.

In Competition—Category G

—Recommended For All Ages

■ Saturday, July 11, 2:00 • Nuart

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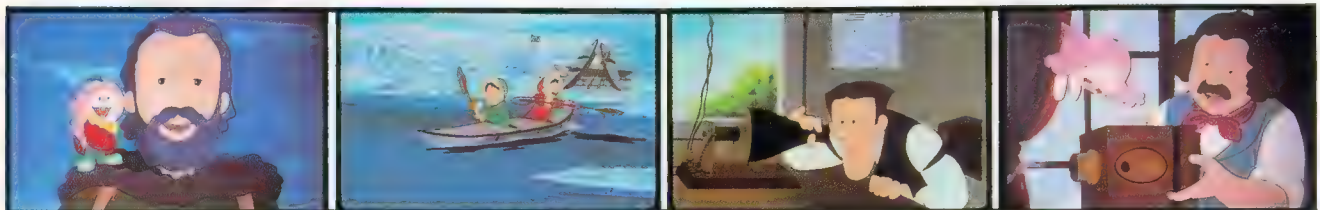
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Ralph Bakshi: Animation's Maverick

Ralph Bakshi's rise to prominence in animation was phenomenal by any standard. Immediately after his graduation from the High School of Industrial Arts in Manhattan, Bakshi began working for CBS Terrytoons. Starting as an inker, he was quickly promoted to becoming the youngest animator, then the youngest director and finally the youngest studio director. He was running Terrytoons at the age of 26.

After developing some memorable characters like The Mighty Heroes, a parody of the animated superheroes that glutted the television airwaves at the time, he moved over to Paramount in hopes of finding new challenges but found himself discontented.

"I sat down one day and said very clearly to myself that even if I created the greatest animated short in the world it would be just that and nothing more. And that was already done, as far as I was concerned, by Bugs Bunny and Porky Pig. I said to myself, 'What am I doing?'" remembered Bakshi in 1977.

Bakshi who had always been a fan of underground comix was furious that unlike comix, animation had not been allowed to explore contemporary concerns in an honest fashion. Leaving Paramount and forming a partnership with Steve Krantz, Bakshi decided to expand the limitations of animation by animating the underground comix classic, Robert Crumb's *Fritz The Cat*.

It was the first X-rated animated feature film. The film created a furor even during production when older animators walked out rather than handle the suggestive subject matter. Other animation companies publically expressed their fears about audience repercussions over the supposed flood of "dirty" animation that was sure to be unleashed.

In many ways, *Fritz* was a milestone film in the history of animation. Covering contemporary material and designed primarily for an adult audience, it highlighted a raw energy that has always been one of Bakshi's redeeming qualities.

"There has never been a man who has run an animation studio and who has a background like me. It embarrasses me: the poor boy, tough kid of the street who makes it big. It's like a B movie. I lived very angry," stated Bakshi.

Flushed with critical and financial success, Bakshi moved on to direct the semi-autobiographical *Heavy Traffic* and again the forcefulness of his imagery stirred animation fans. Bakshi announced several animated features in the planning stages including an animated biography of Rudolph Valentino and an animated film to be based on the early cases of Dick Tracy.

Then, one of the worst things that can happen to any filmmaker happened. *Coonskin*, Bakshi's observation on how Americans perceive blacks and how blacks treat each other, fell victim to the protests of black activists and the vacillation of Paramount who turned over the distribution rights to Bryanston Pictures. It received an extremely limited release and has been rarely shown since that time. As a result, another Bakshi film that had

been completed, *Hey, Good Lookin'*, stayed on the shelf at Warner Brothers because it also contained outrageous adult material—the kind of outrageousness which had first won him fame.

Bakshi could not communicate if his projects were denied an audience so it became



Ralph Bakshi cornered by success.

important for Bakshi to once again prove himself marketable. His next film surprised those people who were only aware of Bakshi's cycle of city films. Escaping into fantasy material (which had always been one of Bakshi's loves), he released *Wizards*, an entertaining version of the classic battle between Good and Evil. Produced on a limited budget (\$1,100,000 compared to Bakshi's version of *Lord Of The Rings* which cost \$7,000,000) and obviously strongly influenced by comic books, *Wizards* became the success that Bakshi needed if he was to continue to produce animation on his own terms.

"*Wizards* was a comic book for a young audience," Bakshi has explained, "It was Sword and Sorcery for kids. People accused the film of shortcutting but I really loved it. It was like comic books and I love comic books."

For his next production, Bakshi wanted to get away from the cartoony work of *Wizards* but wanted to continue exploring the realm of fantasy. *The Lord Of The Rings* was Bakshi's attempt to make, as he called it, "the first movie painting." To try to achieve a new sense of realism, Bakshi experimented with rotoscoping the action. Basically, the rotoscope process entails an animator using a device called a rotoscope (patented by Max Fleischer in 1917) to trace live action film frame by frame to cels for later animation.

"In *The Lord Of The Rings*, it is the traditional method of rotoscoping but the approach

is untraditional. It's a rotoscope realism unlike anything that's been seen. In *The Lord Of The Rings*, we have cels with a thousand people on them. It was so complex sometimes we'd only get one cel a week from an artist," mentioned Bakshi before the film's release.

The Lord Of The Rings was followed by other animated features including *Fire And Ice* which was based on the work of Frank Frazetta, *American Pop* which chronicled the life story of a family from generation to generation using music from each period as a counterpoint to the action, and the previously unreleased *Hey, Good Lookin'* with some newly animated sequences.

Bakshi has been credited with encouraging animated features to explore more adult themes but as the costs of animated features continued to rise, Bakshi sought new challenges. His experiences with directing actors for rotoscoped action sequences seemed to fascinate him and in interviews, he kept alluding to negotiations about him directing a live action feature despite his love for animation.

"I love the medium (animation) very much and when it starts to work, it's fantastic. Artistically, we can do anything we want. Maybe *Frankenstein*. Who knows? I'd like to see ten animated features a year. Ten live action films fail a month but if one animated film fails, there is a belief it failed because it was animated," Bakshi firmly stated.

When Bakshi finally announced that he was leaving animation, most people felt he would go into live action direction but Bakshi, always unpredictable, took time off to disappear and paint. Last year, he was lured back to animation by the opportunity to direct the Rolling Stones in a combination live action and animated music video *Harlem Shuffle*.

Bakshi's studio is once again busy. With a TV series in production and a feature in preparation, Bakshi is back and has decided it's time to introduce his style to a new audience. Bakshi is returning to his roots with a new Saturday morning series based on Terrytoon's *Mighty Mouse*, and the show promises to be as distinctive as any project Ralph has been involved with. Bakshi is committed to proving animation a valid art form for adults, children and everyone. He's interested in entertaining and enlightening, demonstrating the medium's strength. Per Bakshi, "Being believable. Being a movie first and animation second . . . not just a cartoon."

The films listed below will be screened in the following order as part of the Ralph Bakshi Tribute:

Ralph Bakshi in person.

TerryToons Sampler: *Sad Cat*, *Mighty Heroes*, *James House* (1960's).

Scenes from *Fritz The Cat* (1972), *Heavy Traffic* (1973), *Coonskin* (1975), *Wizards* (1977), *Lord Of The Rings* (1979), and *American Pop* (1981). Plus the shorts *The Cigarette And The Weed* (1981) and *Harlem Shuffle* (1985).

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Bruno Bozzetto: "The Disney Of Europe"

Is there an animation fan anywhere who doesn't automatically break into a smile at the mention of the name Bruno Bozzetto? For nearly three decades, the Milan-based cartoonist has been enchanting the world with his zany creations, becoming Europe's best-known animator in the process.

Not surprisingly, he cites Disney as his biggest influence, and professes to have seen *Fantasia* dozens of times. Also not surprisingly, his most famous work is *Allegro Non Troppo*, a combination homage and spoof of that Disney landmark. Being dubbed the "Disney of Italy" is a bit ironic, though, since European animators have always struggled to distinguish their work from that of the traditional American style that Disney pretty much established.

His first solo effort, *Tapum: A History Of Weapons* (1958), immediately set the pattern for his subsequent work. It was followed by *Alpha Omega* (1961), which examined the plight of the working class, and *The Two Castles* (1963), a study of the futility of war. Both films placed their satire in the context of the ordinary guy trapped in an age of high-tech conformity and lowball anxiety, a concept which virtually became a Bozzetto trademark.

In 1960, Bozzetto began his long-running *Mr. Rossi* series, which took this idea to his zenith. *Mr. Rossi* is an Everyman continually backed into a corner by forces he can hardly comprehend and can only begin to deal with. The series continues to serve as a useful forum for Bozzetto to cast an upraised eyebrow at the inanities of modern life. And in 1965, he completed his first feature, *West And Soda*, a lampoon of American westerns. Both a satire of, and an homage to the genre, *West And Soda* gave Bozzetto a chance to tell a full length story. The film is also notable for being the first animated feature to use modern stylized art. His next feature, *VIP, My Brother Superman* spoofed another favorite genre, the Superhero film. Both features dealt with the theme of the little guy against the system, a carry-over from his short films.

Bozzetto was also in the forefront of experimentation. His mix of live-action with animation was firmly established, most hilariously in *Striptease* (1975), which combined a real stripper with a cartoon audience of horny old men. But he also tried varieties of different art styles. In the 1968 *La Vita In Scatola (Live In A Tin)*, he contrasted the drab grayness of reality with the lush, vivid colors of fantasy in a style that some suggested was Gauguin-like. And he drew on the work of Dubuffet as an inspiration for the 1969 fantasy *Ego*.

Technology took further licks in *Opera* (1975), which used the music as humorous counterpoint; *Self-Service* (1974), about a group of very industrious mosquitos, and *Baby Story* (1979), a travesty of the human reproductive process. Sports are also a recurring theme, notably *The Swimming Pool*

(1976), *The Tennis Club* (1981), and *Sigmund*, the latter a short film produced to commemorate the 1984 Summer Olympics.

But it is *Allegro Non Troppo* that remains Bozzetto's chief claim to fame, at least in the

directed his first full length live action feature, *Under The Chinese Restaurant*.

But it is his own animation studio which remains his home base, creating the innovative entertainment Bozzetto's name has come to



Bruno Bozzetto has been enchanting the world with zany creations for three decades.

United States. In six separate segments, each linked by a somewhat inept live-action orchestra (although the music is actually played by the extremely ept Berlin Philharmonic), Bozzetto uses a wide variety of styles and moods to bring to life works by Sibelius, Dvorak, Ravel, Vivaldi, Stravinsky, and Debussy. Even if one has not seen *Fantasia*, one can't help but be impressed by the bizarre dinosaurs evolving from a drop of Coca-Cola in *Bolero*, or warm to the sad-eyed cat wandering through his now-abandoned home in *Valse Triste*, or giggle at the little honeybee whose lunch is disrupted by a couple of human picnickers in *Concerto in C Minor*. The live-action linking footage includes a cartoon animator chained to his drawing board—a wry comment on the assembly-line conditions at Disney that led to the infamous animators' strike shortly after *Fantasia's* release.

Bozzetto is an artist who likes to stay busy. Within the last fifteen years he has been involved with his own live action TV series (*Sandwich*), three features starring his popular character *Mr. Rossi*, a continuing string of award winning shorts, including *Moa Moa* (1985) and *Baeus* (1987), and has recently

stand for. Entertainment that moves Bruno Bozzetto into his fourth decade as one of Europe's—and the world's—funniest, brightest, and best loved animators.

The films listed below will be screened in the following order as part of the Bruno Bozzetto Tribute:

Bruno Bozzetto in person!

- Baby Story • 11 mins. • 1978
- Sigmund • 2 mins. • 1978
- Ravel's Bolero (sequence from *Allegro Non Troppo* • 13 mins. • 1976
- Two Castles • 3 mins. • 1963
- Self Service • 11 mins • 1974
- Dvorak's Slavic Dance No.7 (sequence from *Allegro Non Troppo* • 4 mins. • 1976
- Baeus • 6 mins. • 1978
- Life In A Tin Can • 6 mins. • 1967
- Moa Moa • 1 min. • 1985
- Mr. Rossi Goes Camping • 11 mins. • 1970
- Striptease • 7 mins. • 1977
- Sibelius' Valse (sequence from *Allegro Non Troppo* • 7 mins. • 1976

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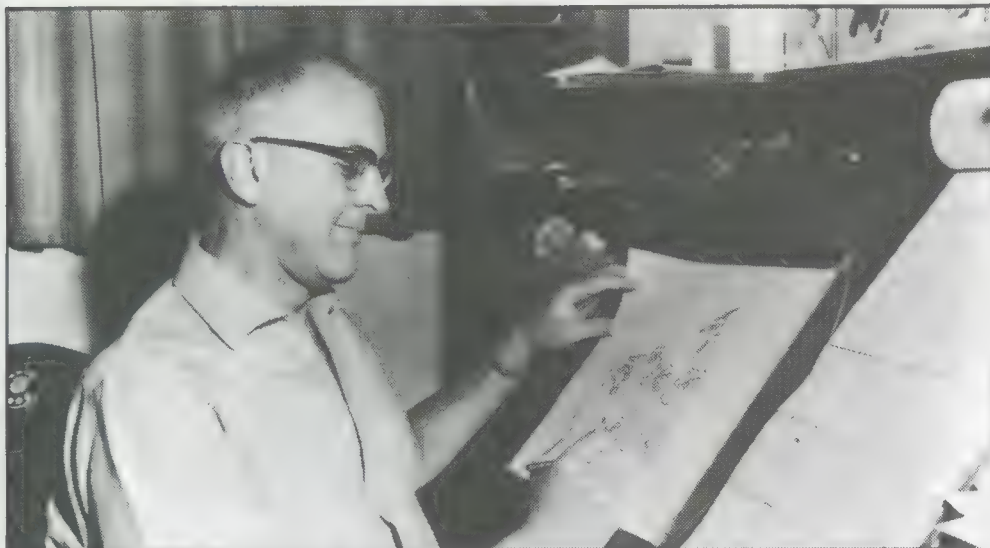
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Milt Kahl: Master Draftsman



For Milt Kahl every cartoon character represented a new challenge, a new opportunity.

One of the celebrated "Nine Old Men" of the Walt Disney Studio, Milton Kahl is generally regarded ranked among the finest animators ever to work in the medium. Born in San Francisco in 1909, Kahl began a career as a successful commercial artist and illustrator in the Bay area, but his business was ruined by the Depression. In 1934, his friend, Hamilton Luske, persuaded Kahl to apply at the Disney Studio. He spent the next 42 years there, and quickly became one of Disney's most respected animators.

The other artists pay tribute to Kahl's exceptional draftsmanship. In their book, *Disney Animation: The Illusion Of Life*, Frank Thomas and Ollie Johnston wrote, "Milt's great strength lay in his drawing ability and his conviction that animation drawings were really two-dimensional and should work in that plane—clear, simple, easy to read and understand." His close friend, Marc Davis said, "He was a master draftsman, better than anyone else at the studio, but he wasn't interested in just drawing things. He was interested in moving them and acting."

Because of their exceptional drawing abilities, Kahl and Davis were often assigned the human characters in the Disney features, which led Davis to describe their talent as "both a blessing and hellish curse." Because these characters had to be realistic in their designs and motions, they were extremely difficult to animate. The broader, comic figures were more fun to watch—and to draw.

But the audience had to believe in the human characters, as they carry the plots of films like *Cinderella*, *Peter Pan* and *Sleeping Beauty*. If they weren't believable, the picture would simply fall apart.

Although he demonstrated a flair for animated comedy in his work with the balky llama in the *Lake Titicaca* sequence of *Saludos Amigos* and McBadger in *Ichabod And Mr. Toad*, Kahl almost invariably had to draw the most taxing human characters. No one else at the studio

could handle them as convincingly.

He animated Pinocchio when he became a real boy at the end of the film, and took the lead on the title characters in both *Alice In Wonderland* and *Peter Pan*. Kahl created the absent-minded Fairy Godmother in *Cinderella*, playing her broader gestures against Davis' delicate animation of the heroine. (This sequence was a personal favorite of Walt Disney's).

Probably the most difficult human characters Kahl had to work with were the Princes, who had to appear masculine without seeming stiff; graceful, but not effeminate. Bram Bones in *Ichabod And Mr. Toad* and Prince Philip in *Sleeping Beauty* were among the most successful male characters Disney produced. Thomas and Johnston praised his Sir Ector and Kay in *The Sword In The Stone* as "the best human figures ever done at the studio, and they were done without benefit of live action or the support of reference material."

The last character he animated—the flamboyant Madame Medusa in *The Rescuers*—gave Kahl the opportunity to employ both his gift for comic timing and his ability to render the human figure. Medusa storms across the screen, wreaking havoc on everyone and everything that crosses her path. Yet even her most extravagant gestures help to delineate her raucous personality.

Throughout his long career, Kahl never ceased to experiment and explore in his animation. He was never content to repeat a gesture or an action, and was outspoken in his disapproval of the re-used animation in the Disney features of the early '70s. For him, every character presented new challenges and new opportunities, and he welcomed both.

Milt Kahl died unexpectedly of cancer on April 19 in Mill Valley. Part of the proceeds from this program will benefit a scholarship fund established in his name in the character animation unit of CalArts.

A selection of clips from the filmography list below will be screened as part of the Tribute to Milt Kahl. The selection of clips was not available at press time.

Marc Davis in person.

Filmography

Milt Kahl began work at the Disney Studio on June 25, 1934, and retired April 30, 1976.

Shorts—Animation Credits

Mickey's Service Station (1935)
The Cookie Carnival (1935)
Mickey's Fire Brigade (1935)
Orphan's Picnic (1936)
Elmer Elephant (1936)
Mickey's Circus (1936)
Lonesome Ghosts (1937)
Farmyard Symphony (1938)
Ferdinand The Bull (1938)
The Ugly Duckling (1939)
The Winged Scourge (1943)
The Grain That Built A Hemisphere (1943)
Chicken Little (1943)
Education For Death (1943)
Reason And Emotion (1943)
Three's A Family (1944)-insert for Sol Lesser Prod.
How To Play Football (1944)
Tiger Trouble (1945)
African Diary (1945)
Duck Pimples (1945)
Hockey Homicide (1945)
Lambert, The Sheepish Lion (1952)
Winnie The Pooh And The Blustery Day (1968)

Features

Snow White And The Seven Dwarfs (1937) Animator
Pinocchio (1940) Directing Animator
Bambi (1942) Supervising Animator
Saludos Amigos (1943) Animator
The Three Caballeros (1945) Animator
Make Mine Music (1946) Animator
Song Of The South (1946) Directing Animator
Melody Time (1948) Directing Animator
So Dear To My Heart (1949) Animator
The Adventures Of Ichabod And Mr. Toad (1949) Directing Animator
Cinderella (1950) Directing Animator
Alice In Wonderland (1951) Directing Animator
Peter Pan (1953) Directing Animator
Lady And The Tramp (1955) Directing Animator
Sleeping Beauty (1959) Directing Animator
101 Dalmations (1961) Directing Animator
The Sword In The Stone (1963) Directing Animator
Mary Poppins (1964) Animator
The Jungle Book (1967) Directing Animator
The Aristocats (1970) Directing Animator
Bedknobs And Broomsticks (1971) Animator
Robin Hood (1977) Directing Animator
The Many Adventures Of Winnie The Pooh (1977) Animator
The Rescuers (1977) Directing Animator
 Filmography compiled by Dave Smith and Paula Sigman.

■ Wednesday, July 15 • 8:00 p.m. • Nuart

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Walter Lantz: A Half Century Of Animation

Amidst all the different animated ducks, mice, cats and bears that have frolicked across the movie and television screens, surprisingly there has been only one woodpecker. Woody Woodpecker was the creation of one of the few living craftsmen whose work in animation has spanned over half a century.

Walter Lantz was born in New Rochelle, New York on April 27, 1900. At the age of twelve he started taking the Langdon Animation Course, a mail order course that taught him the basics of the art. By the age of fifteen, he became a copy boy on the New York American, where the editor quickly recommended Lantz to Gregory LaCava who was opening a cartoon studio for William Randolph Hearst.

Lantz was soon animating such well-known comic stars as Happy Hooligan, the Katzenjammer Kids and Krazy Kat. Later, Lantz joined the Bray-Hurd Studios where he created and directed Pete the Pup and Dinky Doodle.

When the Bray-Hurd Studio closed, Lantz moved to Hollywood where he found a job writing gags for Mack Sennett comedies. He would have remained there except for an interesting twist of fate involving yet another animation legend.

Walt Disney had developed a highly successful series of cartoons featuring a character known as Oswald the Rabbit. When Disney asked for more money to improve the quality of the cartoon, he quickly discovered that he did not own the copyright on the character and was removed from any further involvement.

A new director was needed for the Oswald series and the job was now given to young Walter Lantz. It was his first assignment for Universal, a relationship that would last over half a century.

Lantz set to work developing a large stable of animated characters that would eventually include such memorable cartoons stars as Andy Panda, Chilly Willy, Buzz Buzzard, Wally Walrus, Inspector Willoughby, and Space Mouse. Andy Panda, capitalizing on the nation's fascination with the donation of a Panda to the Chicago Zoo, was an instant hit but Lantz still lacked a cartoon superstar to compete with the other studios. Once again, fate stepped in and provided the necessary inspiration.

On August 29, 1941, Lantz married Broadway and screen actress Grace Stafford. The newlywed's honeymoon was interrupted by an annoying woodpecker who was tapping on their cottage at Lake Sherwood in California.

Lantz converted the offending bird into animated form as a one shot character in the Andy Panda cartoon *Knock, Knock*. Woody upstaged Andy and a star was born. In his first four cartoons, his voice was supplied by Mel Blanc. Unfortunately Blanc's vocal work at Warners prevented him from continuing with the character and Lantz was forced to listen to scores of audition tapes to find the right voice for Woody. The tape he selected turned out to have been recorded by his wife and she has been Woody's voice ever since.

Woody's fame was so great that even today

it overshadows Lantz's other accomplishments in animation including his fine work in adapting music to animation in a fashion similar to today's music videos. Lantz called upon the talents of such well-known musicians as Nat King Cole and Jack Teagarden to supply the music for his twenty-six Swing Symphonies. Lantz was also responsible for over fifty training films for the Army and Navy during World War II.

One of his major accomplishments was his work on the first Technicolor cartoon, which appeared in the film, *The King Of Jazz*.

Lantz has produced over a thousand cartoons and many of these have appeared continuously on television since 1957 despite an interval of several years where his cartoons were attacked as being too violent. Lantz has always been quick to point out that "there's



Walter Lantz and Friends.

a difference between violence and slapstick. It takes a physical gag to get a belly laugh. In cartoons especially, you don't get it very often with just dialogue." Thanks to syndication, audiences have been able to enjoy Lantz's cartoons which feature animated work from such legends as Tex Avery, Fred Moore, Dick Lundy and Jack Hannah. Among his many accomplishments, Lantz was well known for providing a haven for outstanding animation talent who were in a transitional stage from one studio to another. "It was like one big family," Lantz said, "I never fired anybody who worked for me. If anybody wanted to quit, it was because he just thought he could do better at another studio."

Fortunately, unlike many animation pioneers, Lantz's contribution to the art of animation has been honored by more than just his peers. In 1973, Lantz's lifetime work was recognized by the Association Internationale du Film D'Animation (ASIFA). In 1978, Lantz was honored by the Museum of Modern Art. And on April 9, 1979, during the 51st Academy Awards, Lantz was presented with an honorary Oscar by Robin Williams who said Lantz had "brought joy and laughter to every part of the world

through his unique animated motion pictures." An animated Woody Woodpecker even appeared on screen with Williams and Lantz to share the honor. Other than special awards given by the Academy to Walt Disney Productions (including a belated technical award to Ub Iwerks), Lantz is the only animator to be so honored with a special award. The award not only acknowledged a growing interest and respect for animation but recognized the important contribution of a man who helped sustain animation when the future of the art seemed dim.

Since his official retirement in the early seventies, Lantz has been active in lecturing animation scholars and supervising the licensing of his characters. He has continued to develop his painting talents and his "Happy Art" pictures are well known. These pictures feature the characters he has helped make so popular. One of his first exhibits of twenty-four paintings shown at the Regency Galleries in Los Angeles sold out in less than a day which is clearly an indication of how highly Lantz is regarded. For the last several years, one of the more intriguing attractions on the famous Universal Studios Tour is a Walter Lantz exhibit where visitors can be greeted by a costumed Woody Woodpecker. Animation historian Leonard Maltin has written about Lantz that "it's impossible to find anyone in animation who has a bad word to say about the man" and it's certainly high praise considering that Lantz has dedicated over a half century of his life to animation. It is comforting to know that in the case of Walter Lantz, here was a nice guy who didn't finish last.

The films listed below will be screened in the following order as part of the Walter Lantz Tribute:

The Hunt (1928)
King Of Jazz (1930)
Five And Dime (1933)
Hollywood Bowl (1938)
A Haunting We Will Go (1939)
Yankee Doodle Swing Shift (1942)
Wild And Woody (1948)
Legend Of Rock A Bye Point (1955)
Leo Salkin, Alex Lovy, Mel Blanc and June Foray in person.

Hosted by Leonard Maltin

■ Sunday, July 12 • 8:00 p.m. • Nuart

The films listed below will be screened in the following order as part of the Woody Woodpecker Party:

Jolly Little Elves (1934)
Scrappy Birthday (1949)
The Adventures Of Tom Thumb Jr. (1940)
Woody The Giant Killer (1947)
Egg Cracker Suite (1943)
The Tree Medic (1955)
Termites From Mars (1952)

Daws Butler in person.

■ Sunday, July 12 • 12:30 p.m. • Nuart

Norman McLaren: Master

I think the term "movies" is such a much more wonderful term than the term "film." Because movies mean that they move. That's the essential quality.

—Norman McLaren

Norman McLaren was one of the first authentic representatives of the art of animation. Unlike other animators from the '20s and '30s, he did not begin animating out of a need for some other form of drawing, writing or painting. He immediately came upon animation as a way to achieve his artistic expression.

Born in 1914, in Scotland, McLaren's first encounter with film was at the age of seven when his neighbor gave him a projector and a box of film. "These mysterious strips immediately attracted me—by their smell."

At the age of 18, McLaren entered the Glasgow School of Art. Through the school's film society he was able to see such films as *Felix The Cat*, *Mickey Mouse*, and most importantly, the films of Fischinger, Cohl, Alexeieff, Pudovkin and Eisenstein. Soon his eyes were open to film as an art form. It was the movements and the way objects moved that fascinated him, "I found painting and drawing not satisfying because they didn't have motion and movement in them. I saw film as a means of manipulating motion." Borrowing some worn out 35mm filmstock from a local movie theatre, McLaren stripped the film of its images and applied colored dyes to the clear celluloid. Shown with jazz music, this abstraction was the foundation of McLaren's experiments in movement and music. Sadly this early attempt has been destroyed by one too many projections.

In 1935, McLaren entered another of his experiments *Colour Cocktail* in the Glasgow Amateur Film Festival. John Grierson, who would later play an important role in developing the documentary in North America, was the judge and awarded McLaren a prize. More importantly he offered him a job with the General Post Office Film Unit in London.

Almost immediately upon joining the GPO, McLaren was sent to Spain as a cameraman to film the Spanish Civil War. Upon his return to London in 1936, McLaren made five more films, four of which were made for the GPO. Two of them *Book Bargain* and *News For The Navy* were straight ahead documentaries. *Mony A Pickle* explored a technique (pixillation) McLaren would return to many years later with great success. *Love On The Wing* a film to publicize Great Britain's air mail service, shows how far McLaren had advanced with his drawing-on-film technique. "Working constantly, directly with film at the editing table, I realized that film is but a celluloid strip, the length of which is time. So my first drive to draw directly on film without use of a camera seemed increasingly justified. To make a film, drawing straight onto film stock is not like painting a picture, where one thing goes here and another here. It is like writing a letter or telling a story, where there is a constant



Norman McLaren: "I hope that my films remain the best remembrance of me."

creative consequence related to improvisation."

With the outbreak of World War II and with first-hand experience of the war-related horrors, McLaren emigrated to New York. After three months of searching for work, McLaren was commissioned by NBC to produce a 30 second Valentine greeting. Later upon hearing that the Guggenheim Museum of Non-Objective Art might be interested in buying some abstract films, he went to work with pen and brush. Out of necessity as much as from a technical curiosity, McLaren composed a hand-drawn soundtrack. He had been experimenting with sound for several years and *Dots*, *Loops* and *Allegro* reveal how early in his career McLaren had developed a level of sophistication with hand-drawn soundtracks. The music ranges over several octaves, integrating perfectly with lively and colorful images. In 1940, McLaren collaborated with pioneer avant-garde filmmaker Mary Ellen Bute on a film *Spook Sport*. Temporarily abandoning his personal style, McLaren animated this adaptation of Saint-Saens *La danse macabre* using traditional cel animation.

For a short time McLaren was employed by Caravelle Films, working his way up from an in-betweener to scripting and directing. In 1941, while still employed by Caravelle, McLaren received a call from John Grierson, who had moved to Canada to set up the National Film Board. Grierson was in the process of assembling an animation unit. He convinced McLaren to come to Ottawa by pulling some strings and promising McLaren that he could create cinema as only he understood it.

As soon as he arrived, McLaren was assigned the task of putting together a short publicity clip reminding Canadian's to *Mail Early*. More importantly his central task was to recruit young artists for this newly formed department. Among the people McLaren en-

listed were: Evelyn Lambert and Grant Munro, who became McLaren's assistants and a respected filmmakers in their own right; Rene Jodin, who became the head of French animation at the N.F.B.; and George Dunning, who went on to direct *Yellow Submarine*.

From 1941 to 1945 McLaren concentrated mainly on propaganda films for the war effort. *V For Victory*, *Five For Four*, *Hen Hop*, and *Dollar Dance* were all drawn on film. McLaren had developed a new drawing board equipped with an optical device which allowed him to get better registration with his drawings. Thanks to his new device, McLaren was able to achieve perfect control of movement and graphics.

After the war, McLaren produced two films based on French and English Canadian folk-songs for a series that was designed to help develop a Canadian identity.

McLaren had begun experimenting with animated pastel drawings and the results were wonderful. *A Little Phantasy On A Nineteenth Century Painting* is a very mystical, brooding film and a change from McLaren's usual lightness and visual wit.

In 1949, McLaren made one of his greatest films, *Begone Dull Care*. Restless lines and shapes sparkle, converge, change shape, multiply and recede to a composition by jazz composer Oscar Peterson. McLaren had used jazz many times before but here the image and music achieves confidence and purity. Every note of the boogie-woogie piano is etched into the black celluloid. "It's the movement in the music, not particularly the instrumentation or coloration or harmony. The movement is the common denominator between the picture and sound. We made *Begone Dull Care* in shots. We'd run them on the movieola. Some were painted as the movieola was moving and we'd dance the brush full of paint to the

Of Movement

rhythm of the music in the picture gate."

Also in 1949, McLaren was sent on behalf of UNESCO to China to teach several artists his animation techniques. Upon his return to Canada, McLaren was commissioned to make two 3-D films for the Festival of Britain. In addition to 3-D hand-drawn images, *Now Is The Time* also featured a stereo hand-drawn soundtrack.

In 1953 McLaren returned to pixillation and stop-motion animation (filming objects one frame at a time) with the release of his most well known film *Neighbours*, which featured McLaren's assistant and friend Grant Munro in a featured role. McLaren, who always held strong anti-war feelings, tells the story of two neighbors quarreling over a flower that has suddenly sprouted on the border between their gardens. Their civilized world grows more irate until their houses, families and selves are completely destroyed. *Neighbours* won McLaren an Oscar but it's greatest achievement came from Central Africa, where two tribes, after seeing the film, decided to put an end to their long-standing strife.

During the '50s and early '60s, McLaren continued making films using a variety of techniques. *Blinkety Blank* is an exploration in persistence of vision, the basis on which all

film works. *A Chairy Tale*, and *Two Bagatelles* used pixillation to great effect. *Rhythmic* shows McLaren's genius as an animator, giving cut out numbers individual personalities through a wriggle, a wilting, a dash of movement.

Using two previous films *Lines Horizontal* and *Lines Vertical*, McLaren created a third, by optical printing the two together, creating a *Mosaic* of dots.

In 1967, McLaren produced what many people consider his masterpiece, *Pas De Deux*. Choreographed movements of dancers from the Les Grands Ballets Canadiens are optically treated creating a deeply sensual, lyrical film.

Throughout the '70s and '80s McLaren lead a rather quiet life due to a minor heart ailment. His enthusiasm for animation however was not dampened. In 1972, he made a sequel of sorts to *Pas De Deux*, titled *Ballet Adagio*. It was designed for ballet students and lovers of ballet to study the technique and mechanics and to emphasize the human and aesthetical aspect of movement through slow motion photography. From 1976 to 1978, McLaren co-produced with Grant Munro a 5-part series titled *Animated Motion*. This essay on animation, reveals many of McLaren's secrets. Here he comments on, demonstrates and classifies the aspects of motion which an animator

employs while working. *Narcissus*, a retelling of the Greek legend, is an optical printer tour-de-force and the third of McLaren's ballet trilogy. *Narcissus* was McLaren's last film. He passed away January 26th, 1987, at the age of 72. Animators the world over have stated and restated the tremendous effect that McLaren and his films have played on their careers. "I hope that my films will remain sufficient, and the best remembrance of me."

The films and clips listed below will be shown in the following order as part of the Tribute to Norman McLaren.

Grant Munro in person.

Hen Hop • 3:17 • 1944
Keep Your Mouth Shut • 3:00 • 1944
Be Gone Dull Care • 8:00 • 1949
Le Merle • 4:00 • 1958
Canon • 9:00 • 1964
Motion Blurr Tests • 1965 &
Multi-Image Runs • 1962 • 8:23
Blinkety Blank • 5:15 • 1955
Neighbours • 8:10 • 1952
Pixillation (On The Farm) • 9:00 • 1949
Pas De Deux • 13:30 • 1965

■ Monday, July 13 • 8:00 p.m. • Nuart



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Great Britain's Channel 4:

For most people, TV animation has come to signify "cartoons for kids." In England, that definition has changed.

In November of 1982, the face of British television changed considerably when a new fourth channel of broadcasting was introduced to British audiences. Channel 4 was created to provide an outlet for, if not minority tastes, then certainly fare that was different from the more conventional programming aired on the other three channels (BBC1, BBC2 and ITV). Specifically, Channel 4 was to commission most of its programs from outside, independent sources, particularly those which had therefore been unable to crack the airwaves, as well as those who worked in innovative and/or experimental forms.

And when it comes to "innovative and/or experimental," what better medium than animation? Initially under the stewardship of Paul Madden, Channel 4 embarked upon a highly ambitious series of animation projects, not only children's films, such as the award winning and (and Oscar-nominated) adaptation of Raymond Briggs's famed book *The Snowman*, but more importantly, animation intended for adults.

The scope and variety of Channel 4 animation is extraordinary and ranges from shorts to specially created series of shorts to full-length features, notably the recent anti-nuclear fable *When The Wind Blows*. And techniques—from cel to clay to computer—know no limitations, either. And though the budgets are far from Disneyesque, the quality certainly isn't, and such artists and production companies as the Brothers Quay, Aardman Animations, and Animation City have flourished at Channel 4.

The animated short film series concept is particularly notable, and among the earliest and best-received was Aardman Animations' *Conversation Pieces*, a quintet of five-minute clay animation pieces set to pre-recorded real-life conversations. Among them *Early Bird* (a radio D.J.), *Late Edition* (newspaper reporters facing a deadline) and *Sales Pitch* (a door-to-door brush salesman). Another popular series was *Beer And Skittles*, produced by Andy Walker for Ealing Animation, a half-dozen vignettes set in that most English institution "the neighbourhood pub." Among the highlights were *Public Inconvenience* (a man searches in vain for the men's room), *Games People Play* (the new band turns out to be heavy metal), and *Brewer's Droop* (suggestions for redecorating from the local beer distributor).

Also noteworthy were a group of cartoons by noted British political cartoonist Steve Bell, including *Beaks To The Grindstone* (penguins learning to cope with the Thatcher administration) and *The Journalist's Tale* (unionizing on Fleet Street). But the most ambitious series has been Occam's *Sweet Disaster*, a group of variable-length films dealing with the theme of nuclear holocaust, among them *Babylon* (a meeting of wealthy arms merchants is dis-

rupted by an indignant waiter), *Paradise Regained* (survival in a mutant forest), and *Dreamless Sleep* (an extraordinary mix of cel, clay and live-action).

The best-known of Channel 4's burgeoning talent is Animation City, founded in 1979 by Phil Austin and Derek Hayes. From the National Film School through a stint with Richard Williams, from a sequence in the fabled Sex Pistols feature, *The Great Rock 'N' Roll Swindle*, to Dire Straits' *Brothers In Arms*, from numerous commercials to such astonishing shorts as *Skywhales*, Austin and Hayes have put their unique stamp on everything they've



The Victor

done. Among their most recent works are *The Victor*, a deceptively nightmarish tale of a young soldier on an assault course, and *Binky & Boo*, based on a Bernard Patten story of two music-hall veterans who take "the show must go on" attitude to rather amazing extremes.

Rivalling them in prestige are Stephen and Timothy Quay, best known as the Brothers Quay. The 39-year-old twins, originally from America, have carved out a deliciously macabre niche in model animation. *The Street Of Crocodiles*, for example, begins with a glob of saliva spit by an old caretaker in a museum! Like many of the Quay's works, *Street* takes its impetus from literature or music, in this case, the Polish author Bruno Schulz, who depicts a weird universe where machines have a life (and death) of their own. Other Quay creations include *Intimate Excursions* (an homage to Czech composer Leos Janacek), *The Paris years: Igor: Chez Pleyel* (inspired by Stravinsky's fascination with the pianola), *The Cabinet Of Jan Svankmajer* (a tribute to the Czech artist), and *This Unnameable Little Broom* (based on Gilgamesh).

Among the finest individual works from Channel 4 are Alison De Vere's *The Black Dog*, about a lonely woman taken on a strange journey by the title creature; *I'm Not A Feminist, But...*, Marjut Rimminen's adaptation of the Christine Roche book; *Members Only*, Mole Hill's clay thriller about a gangster-infested night club; *Taking A Line For A Walk*,

Lesley Keen's tribute to painter Paul Klee, and Jet Willer's *A Midsummer Night's Dream*, in which the characters from Mendelssohn's suite and those from Shakespeare's play clash amusingly.

These and many others are testament to Channel 4's commitment not only to excellence in animation, but also to encouraging freedom in their artists, to the extent of allowing them to retain rights in other media, with the hope that they might make enough to continue on their own, thus freeing Channel 4 to develop even younger talent. The road is not always a smooth one, but it is eminently rewarding.

Paul Madden On Channel 4

When Channel 4 first began commissioning animation, it was the responsibility of Paul Madden to decide what would get made. In an attempt to provide more information on how Channel 4 is structured, Madden has provided the following background information.

"Britain's Channel 4 was established, by Act of Parliament, in 1981, and commenced transmissions in November, 1982. A furious debate ensued, when it seemed that the channel would be handed over almost automatically to the existing commercial ITV network, who were constantly bemoaning the fact that the addition of a second BBC channel, BBC2, had proved unfair competition.

"As a result of that debate and of a government inquiry into broadcasting, Channel 4 was established as a network independent of ITV, but nonetheless complementary to it. In a peculiarly British compromise, the ITV companies would collect the advertising revenues for the new network, thus effectively isolating it from the pressures to maximise audiences.

"Unlike BBC and ITV who produce the vast majority of their programs in-house, Channel 4 was set up to commission the majority of its programs from outside independent producers. Before Channel 4 came along, BBC and ITV exercised a monopoly of airtime, and offered low prices for independent work. As a result, independent production barely existed in Britain.

"That is with some exceptions, for instance the commercials industry. London, as a major production center of commercials, is home to a burgeoning animation sector, and animation of course is one of the few categories of programs TV companies invariably commissioned out, albeit restricted to films and series for children.

"That then is the context within which Channel 4 embarked upon commissioning animation. Despite being deluged by a flood of submissions in other program categories, animation proposals were few, but sufficient in number to justify my adding it to my other responsibilities as a commissioning editor. But after all the animation commercials industry was doing nicely, thank you, and didn't need Channel 4, and anyway no TV channel could ever pay the true costs of quality animation, could it? Wrong. The first animation film I

Excellence In Animation

commissioned was *The Snowman*, based on the children's book by Raymond Briggs, possibly the Channel's most successful and best known film, and winner of many international awards, including an Oscar nomination. The special was proposed to me by TVC, a leading commercial animation producer, who most recently made the nuclear feature *When The Wind Blows* (1986), directed by Jimmy Murakami, for the Channel. *The Snowman* cost approximately \$1,000,000, an unheard of sum for a children's film in television circles, as I was to discover later.

"But being new, Channel 4 did not have to

Grindstone and *The Journalist's Tale*). The spread of animation throughout the Channel's programming can only be healthy, but perhaps Channel 4 is particularly unique amongst TV networks in having a single individual primarily responsible for animation, who administers a budget devoted solely to it. That budget varies between \$1,875,00 and \$2,500,000 per year.

"The channel strikes deals with independent producers appropriate to the peculiar circumstances of their productions. These are similar in trade terms to deals struck with live-action producers. Should an animation be wholly funded by Channel 4, then its producers receive a 'production fee,' which represents a profit calculated as a percentage of the total production budget. This is in addition to the fees individuals receive as producers, or directors, or animators. If it is exploited elsewhere, it's makers receive a share of those profits too. The producers can choose their own distributors, and can usually retain non-theatrical rights.

"A common form of arrangement is a 'pre-sale,' whereby an independent will sell the UK transmission rights in advance, and retain all other rights. That way the producer can obtain money up-front (more than would be offered later for the completed film) but still keep control. The arrangement assumes that the producer or another source will put up the rest of the production monies. The advantage to Channel 4, as I see it, is that its animation monies can thereby be dispersed more widely, whilst it can retain some input into the processes of production. Sometimes, as in the case of *I'm Not A Feminist, But...* (by Marjut Rimminen and Christine Roche), a film may be virtually completed before Channel 4 becomes involved.

"Not absolutely everything in the Channel 4 animation garden is rosy. There are continuing difficulties in finding regular slots in the network program schedule for animation work, for instance. But there are no prior restrictions on length—or content, for that matter—and when animation has been screened in appropriate slots, it has found large and appreciative audiences."

The films will be shown in the order listed below. A letter next to the running time indicates that the film was also entered in competition.

BINKY AND BOO

10 mins.

Animation City
Phil Austin & Derek Hayes

DREAMLESS SLEEP

9 mins.

Occam
David Anderson

BEAKS TO THE GRINDSTONE

5 mins.

TURC Video
Steve Bell

I'M NOT A FEMINIST, BUT...

7 mins • E

Marjut Rimminen Animation
Marjut Rimminen

BEER AND SKITTLES: BREWER'S DROOP

5 mins.

Ealing Animation
Andy Walker

THE VICTOR

15 mins.

Animation City
Phil Austin & Derek Hayes

THE BLACK DOG

20 mins. • F

Lee Stork
Alison De Vere

CONVERSATIONS BY A CALIFORNIA SWIMMING POOL

6 mins.

Occam
Andrew Franks

CONVERSATION PIECES: SALES PITCH

5 mins.

Aardman Animations
Peter Lord & David Sproston

■ Saturday, July 11 • 4:00 p.m. • Nuart
82 mins.



Beaks To The Grindstone.

stick to the bad old practices of traditional television, e.g. chronically underfunding children's programming, and paying as little as possible for animation. *The Snowman* however was to prove untypical of work commissioned by Channel 4, since the bulk of Channel 4's commissioned animation was intended for adult audiences, and quite deliberately so.

"That policy was formulated on the basis of trying to be different from other television channels. Animation for adults was scarcely seen on British television, apart from occasional buy-ins, played on BBC2.

"Other departments of the channel have also commissioned animation within their specialist areas. The fiction department commissioned the surrealistic works by the Brothers Quay and *Skywhales* by Animation City. The youth program area was responsible for commissioning two satirical films on the state of Thatcher's Britain. (*Beaks To The*

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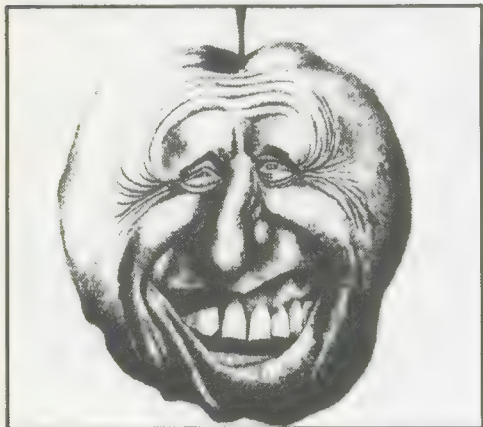
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Pannonia Film Studio



Gravitation

There were some raised eyebrows in Hollywood this year when the Hungarian film industry submitted an animated cartoon feature, *Cat City*, as its entry for the Academy Award in the Best Foreign Film category. Entries in this category are almost always live-action features.

But Hungary simply submitted its most popular feature. There is an award in Hungary, "The Film of the Year," which is given to the biggest boxoffice success each year. *Cat City* was the top money-earner of 1986. Furthermore, this was the fourth time in this decade that an animated feature from the Pannonia Film Company was the biggest Hungarian grosser of the year. (The other three were *Vuk* in 1982, *Water-Spider*, *Wonder-Spider* in 1983, and *Szaffi* in 1985). In addition to this sign of popularity within their own country, Pannonia's films have been winning an increasing number of international awards, as well, including the American Academy Award (the Oscar) for Best Animated Short Film in 1981, for *The Fly*, by Ferenc Rofusz.

The Pannonia Film Company was created in Budapest just after World War II. After forty years of steady growth, it is now one of the largest and most prestigious animation studios in the world. It has a permanent staff of over 350 in three large cities across Hungary. (The other two studios are in Kecskemet and Pecs).

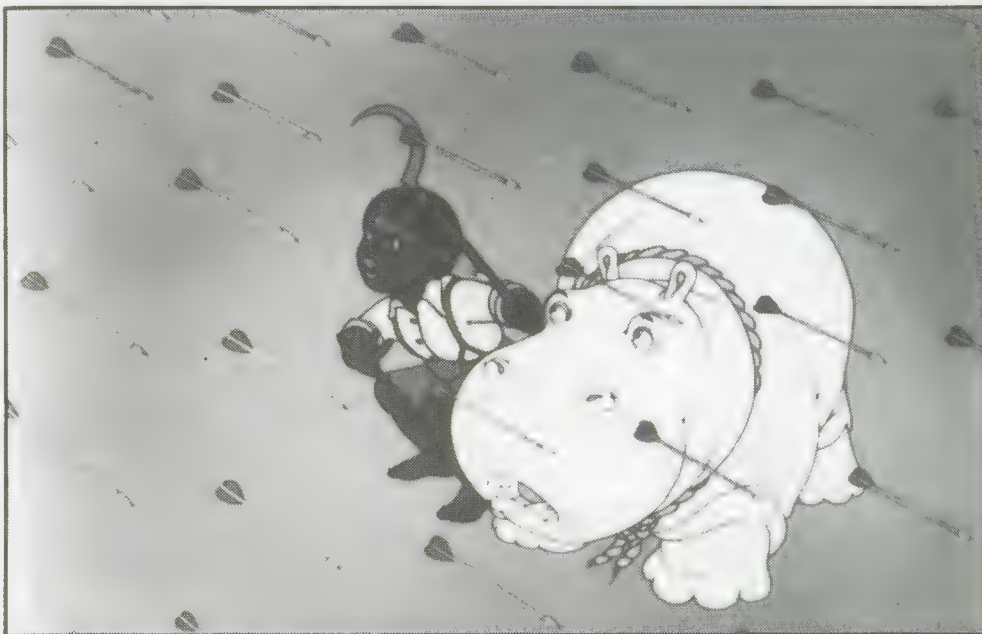
The major reason for Pannonia's growth and prestige, is its great variety in both subject matter and production technique. Pannonia practices every type of animation that is feasible, and allows its staff great artistic freedom in designing this. There are TV commercials, TV programming, theatrical programming, educational films, and fine-art films. There is animation of cartoon drawings, paper cut-outs, puppets, moldable clay and plasticine, and now computer graphics. Speaking historically (as, say, Leonardo da Vinci would have used the word), a "cartoon" is only a rough outline drawing for a full painting. But while many modern studios have animated cartoons, Pannonia is the first studio to produce a theatrical feature through the animation of full oil paintings (Jozsef Geme's *Heroic Times* in 1982).

Within its cartoon films, Pannonia exhibits a variety of art styles, as well. Some of this is original while some is admittedly derivative. There is of course the classic "Disney" look (Attila Dargay's *Vuk*, 1981). Pannonia's first feature, *Johnny Corncob*, has the Heinz Edelman look of *Yellow Submarine*. But most of the fine-art films of the cartoon animators, such as Ferenc Rofusz (*The Fly*, *Deadlock*, *Gravitation*), are in their individual art styles. Also, some animators like to personally experiment with the studio's flexibility. Csaba Varga, for example, has made various cartoon films but he is currently best-known for his *Augusta* series which is in plasticine animation. Cut-out animation is employed in Sandor Bekesi's *Lights Before Dawn*, a delightful tribute to Emile Reynaud's magic lantern shows; *Two Minutes Of Life* uses silhouettes to illustrate the life cycle in 120 seconds. Pannonia's staff includes many artists in their twenties and thirties who work together on the studio's commercial projects, such as the TV commercials, TV series and the theatrical features, and then they individually produce their own personal films. These usually run from three to seven or eight minutes apiece, and are seen at film festivals around the world. Pannonia's publicity states that films of the studio and personal films of its artists (which are represented by the studio and by Hungary's state-run film distributor, Hungarofilm) have won over 200 awards at international festivals.

Pannonia did not venture into theatrical feature production until 1971 (this feature, Marcell Jankovics' *Johnny Corncob*, came out in 1973), but it has been rapidly increasing its production since then. Three features were produced during 1986: *Cat City*, *Gretel*, and *Happy Birthday, Bertram!*, although the latter is a compilation of earlier series of short

theatrical puppet films for young children. One reason that Pannonia is able to make two or three features per year is that many foreign companies are joining it in co-production ventures. *Cat City* (a funny-animal pastiche of secret-agent and gangster films) was made by Pannonia with the financial assistance of Sefel Pictures of Canada and INFAFILM of West Germany. The most ambitious film of this type was *Time Masters* (1981). This was an adaptation of the French science fiction novel *L'Orphelin de Perdide*, by Stefan Wul (1958), drawn in the style of French fantasy artist Moebius (Jean Giraud). The movie was a co-production of seven different TV studios and film distributors in five countries, including the BBC in Britain, TELECIP in France, and Pannonia in Hungary. As a result of these co-production efforts, Pannonia has been able to produce eighteen features between 1973 and the end of last year.

Although these features have to be more of a group project than are the short personal films of the individual animators, there is still a wide variety of art styles among them. The most common motif, especially among the features which are not international co-productions, is that of Hungarian culture and folklore. *Johnny Corncob*, although drawn in a modern art style, is an old folk tale of a daring young soldier who returns home after fighting the invading Turks (in the 16th century) to find that his fiancée has died, and who rides into Fairyland to wrest her back from Death. *The White Mare* (1980) is based upon the tales of the gods of pre-Christian Pannonia, of the Roman era. *Heroic Times* (1982), the animated painting film, is a collection of three adventures of Miklos Toldi, a famous 14th century knight whose career was exaggerated through popular legends to mythic proportions.



Hugo The Hippo

Pannonia's films are largely unknown in America. This situation may change somewhat due to the current dumping of unknown foreign animation into the American home video market. One Pannonia feature, *Hugo The Hippo* (1973), did have a brief American release, with a name voice cast including Marie Osmond and Paul Lynde. Already on video tape, *Hugo* is not likely to register in the public's consciousness as a Hungarian movie. Pannonia's short fine-art films are already often included in the programs of international animation tourneys shown around the U.S. and Canada, and there has been a Pannonia feature at each of the Los Angeles International Animation Celebrations. *Pannonia Film* is a name that is worth becoming aware of and looking for.

The following films will be screened in the order listed below as part of the Tribute to Pannonia. A letter next to the running time indicates that the film was also entered in competition.

GRAVITACIO

Gravitation • 3:00 • D
Ferenc Rofusz

A SZEL

The Wind • 7:00 • E
Csaba Varga

JATEK

Playing • 3:00 • A
Tamas Dozsa

KET PERC ELET

Two Minutes Of Life • 2:00 • D
Csaba Szorady

PASZTORORA

Hour Of Dalliance • 4:20 • D
Zoltan Annamaria

HOGYAN KERUL ESZTER AZ ASZTALRA

How Did Esther Get On The Table? • 12:00 • E
Peter Szoboszlai

KECSKEMETI SZEMLE SZIGNAJJA

Signal Film Of Animation Festival in Kecskemet
:30 • C
Maria Horvath

HONAPOK

Months • 2:20 • C
Gizella Neuberger

SIKER

Success • 4:00 • D
Zoltan Lehotay

SZAFFI

(An excerpt from the feature) • 10:00
Attila Dargay

CAT CITY

(An excerpt from the feature) • 10:00
Bela Ternovsky

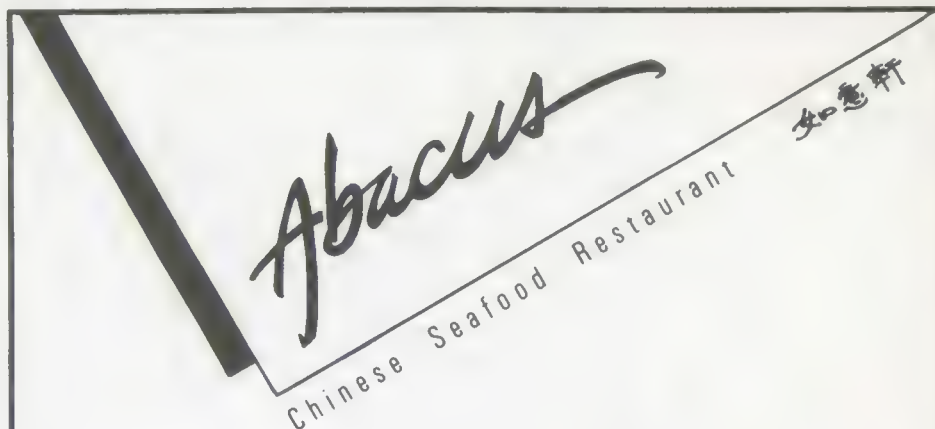
FENYEK VIRRADAT ELOTT

Lights Before Dawn • 4:00 • D
Sandor Bekesi

AUGUSZTA DEGASZT

Augusta Kneading • 4:50 • D
Csaba Varga

■ Sunday, July 12 • 4:00 p.m. • Nuart
75 mins.



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"...Near the kitchen is a fish tank and you can't get fresher, even in Chinatown."
Ingrid Wilmot, PERFORMING ARTS

"...from the fresh crystal tanks we chose lobster; each prepared in its own unusually delicious tasting sauce."
Shirley Firestone, THE GOOD LIFE

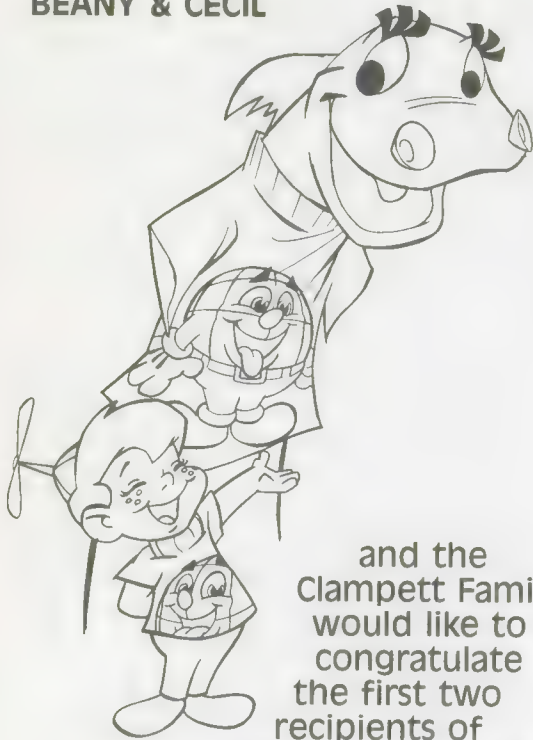
"Abacus - one of L.A.'s most elegant Chinese seafood houses; if not 'the best Chinese in L.A.', it's at least the best in the neighborhood'; try the Hunan Honeyed Ham."
Taken from Zagat Los Angeles Restaurant Survey as Quoted by Bruce David Colen, LOS ANGELES MAGAZINE

"...Peking Duck at the hands of Abacus' staff was indeed a treat...
Catfish is exquisite in Abacus' garlic sauce." Susan Wilson, MOVIELINE

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What Is The Competition?

The competition section of the festival is the core of the *Second Los Angeles International Animation Celebration*. It is the primary reason the festival was established and provides the opportunity for films and videos from around the world to be screened to a moviegoing audience composed of animators and animation enthusiasts.

RULES AND REGULATIONS

Any animated film or video completed after January 1, 1985 was eligible for entry in the competition section of the festival. For our purposes "Animated" is defined as any entry that is made frame by frame or computer assisted —i.e. a film or video which has been animated or given life by an animator through the manipulation and recording of all varieties of techniques apart from live action methods.

There was no limit to the number of entries an individual could submit in any category. Entries could be any length and could be award winners at previous festivals. Films could be submitted in 16mm or 35mm and videos in ½" or ¾". The competition was open to any artist in any capacity (amateur or professional) from any country.

JURIES

The Festival Organization Committees invited individuals working in the animation industry to judge the entries in the eight categories of competition. There was no pre-selection jury.

All films entered in competition were screened by all the jury members for that particular category, thus eliminating the interpretive risks of a pre-selection committee. Each judge ranked the top 20% of the entries (e.g., the top 10 out of 50) on a point basis (in the example just used, the top entry receiving 10 points, the second 9, etc.). A Jury Supervisor then tallied the individual ballots. The Jury was then free to accept the result, or discuss it further and possibly re-vote.

The Festival Organizing Committee chose the films to be shown to the public based upon the top rated entries. There were more than 400 films entered in competition. At the first festival there were five programs of films in competition screened for the public. This year, to make room for more films, three additional programs were added. There were so many good films and videos entered that it became difficult to decide which entries to show and which entries to send back. In the final analysis, the scores given by the judges and the amount of running time available for public screening dictated which entries were accepted as finalists.

THE CATEGORIES FOR COMPETITION ARE:

- A) First work produced by a student or independent animator intended for public exhibition.
- B) Animation produced for promotional purposes including commercials, public service



Bob Clampett and Cecil

announcements, or trailers—not to exceed five (5) minutes.

C) Animation produced for children. Not to exceed thirty (30) minutes.

D) Animated works shorter than five (5) minutes.

E) Animated works longer than five (5) minutes but shorter than 15 minutes.

F) Animated works longer than fifteen (15) minutes but shorter than 30 minutes.

G) All films over thirty (30) minutes in length.

H) Computer assisted animation.

PRIZES

A grand prize of \$500 will be awarded to the best film or video in competition. A first prize of \$200 and a second prize of \$100 will be awarded to the top vote-getters in each category. Special jury prizes may be awarded at the discretion of the judges.

THE BOB CLAMPETT SCHOLARSHIP

A series of eight animation cels, taken from original drawings by Bob Clampett, have been made available for sale to the public by the Bob Clampett Animation Foundation. Profits from the sale of the cels make up the Bob Clampett Scholarship Grants of \$1000.00 each, to be awarded at the *Los Angeles International Animation Celebration*. The grants were created to encourage students to further their education.

Bob Clampett began his career in animation in 1930 when he designed the original Mickey Mouse doll for Walt Disney. He joined Warner Bros. in 1931 as an animator and climbed through the ranks to become a director in 1937. The cartoons produced by Clampett during this golden age are considered classic.

He is credited for the development of Bugs Bunny, Daffy Duck, Porky Pig and the creator of Tweety Pie. He left Warners in the late '40s and created his Emmy-award winning puppet

series *Time For Beany* for television in 1949. In the 1960's, Clampett animated his puppet characters and starred them in the long-running *Beany And Cecil* cartoons show. Due to the resurgence of interest in early animation, Bob's wife and partner, Sody Clampett, has made available eight limited edition, hand painted cels of the Warner Brothers and *Beany And Cecil* characters. The Bob Clampett Scholarship winners will be announced at the award ceremony on closing night.

TRANSPARENT PRODUCTS CORPORATION DONATION

The Transparent Products Corporation is one of the world's largest suppliers of cels and related products. Ken Minkus, the President of the company, has arranged for more than 3000 cels to be donated to the winning animators. The cels will be divided proportionately according to the qualifying running time in each category. (Except the computer animation category—computer animators don't use cels).

Category A: First Work Produced by a Student or Independent Animator Intended For Public Exhibition

Leo Sullivan began his career at Bob Clampett Productions. He was part of the team that developed the *Fat Albert* Saturday morning TV series. Recently Leo released a series of films he produced on Black History for the home video market.

Mark Kausler is one of today's best young animators and one of America's most noteworthy animation historians. His recent credits include *Family Dog* and *Sport Goofy*. Currently he is animating for Warner Bros.

Gabor Csupo, an award winning animator, has been in the field for over fifteen years. He has designed and directed animation in Hungary, Sweden and the United States. Currently, he

is directing the animation sequences for *The Tracey Ullman Show*.

Cheri Clampett, daughter of Bob Clampett, grew up with animation. At an early age she was trained as a voice artist and puppeteer. She currently works as a freelance make up artist for film, television and photography.

Jerry Beck, is an animation historian whose writing has appeared in numerous publications. He was the researcher on *Of Mice And Magic* and is currently preparing an updated version of his own book *The Warner Bros. Cartoons*.

Sody Clampett was wife, partner and business representative to the late Bob Clampett for nearly 30 years. She produced the *Beany & Cecil* series and wrote much of the music for the program. She is currently President of Bob Clampett Productions and founder of the Bob Clampett Scholarship Foundation.

Category B: Animation Produced for Promotional Purposes

Nick Bosustow has been producing animated programming for film and TV for the past twenty years. He has won both an Emmy and an Oscar. He recently completed 13 half-hours of animated children's programming for the home video market.

Sally Cruikshank has been producing and directing animated films since 1971. She is best known for her short *Quasi At The Quackadero*. Recently she produced the opening titles for the feature films *Ruthless People* and *Mannequin*.

John Kafka is an animator, director and occasional designer. He is multi-talented and has worked on TV commercials, feature films, TV

specials and series.

Lee Mishkin has spent his entire adult life animating and directing for Warner Bros., UPA, Halas and Batchelor and Bob Godfrey among others. In 1971, he directed the Oscar winning short film *Is It Always Right To Be Right*.

Libby Simon studied art at the Chouinard Art School. From 1970-76 she worked for Jay Ward, Murakami/Wolf/Swenson and Kurtz and Friends. In 1976 she formed Libby Simon Animation, an ink and paint studio. Currently she is working at Ralph Bakshi's studio.

Category C: Animation Produced For Children

Tony Anselmo began working at Disney fresh from Cal Arts as an animator and voice artist. After being groomed by Clarence Nash, Tony took over the voice of Donald Duck in 1985. This fall he can be heard on Disney's *Ducktales*.

Jack Bierman is the editor and founder of L.A. Parent magazine. He is the president of the National Association of Parenting Publications and is on the board of directors of the Children's Film And Television Center of America.

Becky Bistrow was an animation director on the current Chipmunk feature. She has also worked freelance for Disney, Filmfair and others. She has her own studio where she is currently producing one of a series of twelve films for UNICEF.

Ann White Knapp is the program director of the Children's Film and Television Center of America. She earned her degree in Cinema from the University of Southern California and has worked closely with the city of Los Angeles Department of Cultural Affairs.

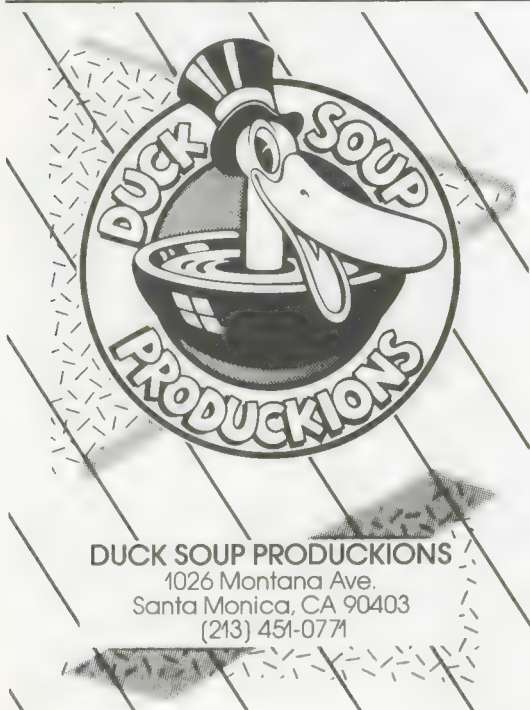
Barrie Nelson has made several international award winning films as an independent with the Hubley Studio and the National Film Board of Canada. Currently, he is producing, directing and animating Judy Blume's *Freckle Juice*.

Sam Weiss was the designer on *Rocky And His Friends*, *Mr. Magoo*, *Crusader Rabbit* and *Alvin And The Chipmunks*. He also directed the *Roger Ramjet* series, was the supervising producer of the *G.I. Joe* series and received an Academy Award nomination for *The Legend Of John Henry*. Presently, he is directing *Visionaires* for TMS Entertainment.

Category D/E/F: Animation Grouped According To Running Time

Sue Kroyer has worked for Walt Disney Productions and the Richard Williams Studio in Los Angeles. She has animated on everything from commercials to TV specials and feature films. Her work can be seen in the *Amazing Stories* episode *Family Dog*. Currently she is animating for Kurtz and Friends.

Dan McLaughlin is presently the Director of the Animation Workshop and a professor at UCLA. As an independent experimental ani-



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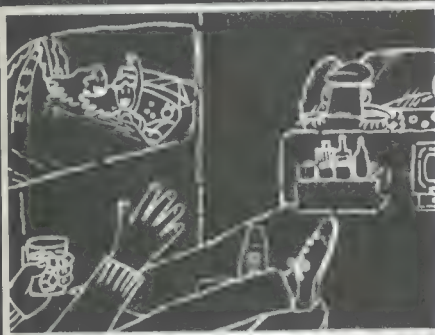
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mator he has made over twenty films. Two of his better known films *Claude* and *God is Dog Spelled Backwards* have won numerous international awards and are part of the permanent collection of the Museum Of Modern Art.

Jerry Rees is a graduate of California Institute of the Arts and a former Disney animator. His work appears in *The Fox And The Hound*, *The Small One* and *Pete's Dragon*. He also was sequence director on the computer graphics sequences for *Tron*. He recently directed the animated feature *The Brave Little Toaster*.

Steve Segal has been working as an independent animator since 1972. His featurette *Futuropolis* has developed a cult following internationally. His other credits include *Red Ball Express*, *Pandor's Box* and *Russian Rooster*. Currently his work can be seen on *Pee Wee's Playhouse*, in the feature film *The Brave Little Toaster* and in his own film *Dance Of The Stumblers*.

John Wilson has animated since becoming one of J. Arthur Rank's Morr Hall gang (G.B. Animation) in 1946. In the United States he worked at UPA and Walt Disney Productions. Founding his own company, Fine Arts Films in 1956, he produced *Petroushka* (1957), *Shinbone Alley* (1970), *Big Yellow Taxi* (1972), the titles for *Grease: The Movie* and the ABC special *Stanley The Ugly Duck*.

Category G: All Films Over Thirty Minutes In Length

Joe Adamson is a writer and filmmaker best known for his books *Groucho*, *Harpo*, *Chico And Sometimes Zeppo*; *Tex Avery: King Of Cartoons* and *The Walter Lantz Story*. His film *W.C. Fields Straight Up* recently won an Emmy.

Bud Hester worked for Disney for twenty-four years with a year and half break to work with Robert Clampett on the *Beany & Cecil* television series. He became president of the Motion Picture Screen Cartoonists local 839 in 1970, and has served as business representative since 1978.

Terry Lennon studied animation at Sheridan College before moving to Los Angeles in 1975 to begin his career at Bill Melendez Productions. After assisting at many studios, he got the chance to animate at Warner Bros. on the 1981 feature *Bugs Bunny's 3rd Movie: 1001 Rabbit Tails*. He is currently directing Warner Bros. new feature *Quackbusters*, starring Daffy Duck.

William Littlejohn has been an animation giant for over half a century, having started with the Van Buren Studio in 1931. He later worked at MGM and has worked extensively with both John and Faith Hubley, and more recently Faith's solo projects. His other credits include *The Doonesbury Special*, *The 2000 Year Old Man*, *Waterhip Down*, *Peanuts*, *Garfield*, R.O. Blechman's *A Soldier's Tale* and numerous commercials.

Will Ryan is a composer and voice actor. Among the TV series he's written songs for

are Disney's *Welcome To Pooh Corner*, *Dumbo's Circus*, and the upcoming *Teddy Ruxpin*. He's voiced for these series as well as *Mickey's Christmas Carol*, *An American Tail*, *Gummi Bears*, *Teen Wolf* and *Ducktales*. He is also currently writing the songs for the upcoming animated feature *Through The Looking Glass*.

George Scribner began his career in animation on *Lord Of The Rings*. He has worked as an animator on *American Pop*, *Heavy Metal*, *Heidi's Song*, *Rock Odyssey* and *The Black Cauldron*. He is currently directing Disney's new animated feature *Oliver And The Dodger*.

Bonnie Sehenuk has been involved in a production capacity on the series *Berenstain Bears*, *Teenwolf*, *M.A.S.K.*, *Robotman* and on the feature film *Rainbowbrite And The Star Stealer*. She was also an associate producer for the Russ Reid Company.

Category H: Computer Assisted Animation

Allan Ames is a graduate of U.S.I.U. School For The Performing and Visual Arts. He served as the department head of the New York Institute of Technology/Columbia Computer Graphics Lab. His most recent credits include Producing and directing computer animation for the *Max Headroom* television series.

Phillippe Bergeron is director of production research at Whitney/Demos Productions and was formally research director at Digital Productions. He is co-director of the award winning computer generated films *Tony De Peltrie* and *Dreamflight*.

Bill Kroyer has been involved with computer animation since he animated the light cycle sequence in the Disney film *Tron*. Working as consultant for Digital Productions, he animated the rock video *Hard Woman* and directed and animated the opening titles for *Labyrinth*.

Sherry McKenna began her career at EUE, later joining Robert Abel and Associates as an executive producer. She was president of Mid-Ocean Pictures as well as forming her own company, Silvercloud Productions. Recently she was vice president in charge of production of Digital where she produced the effects for *The Last Starfighter*.

Stephanie Slade, a 1986 Emmy award winning artist, is currently Vice-President of Creative Services at Paint Box Plus Inc. She has created computer graphics departments for TAV, Merv Griffin Enterprises and introduced the first commercially available Quantel Paintbox to the Los Angeles market.

Peter Sorensen is a veteran in computer animation, having worked on such diverse projects as the feature *altered States* and commercials for Toyota, Dupont and the United Nations. In 1985 he joined Robert Abel's A.I.R. software division. He has just been appointed west coast editor of Computer Pictures and is threatening to finish his book on the history of computer graphics, *Merlin's Camera*.

Meet the Mirthworms



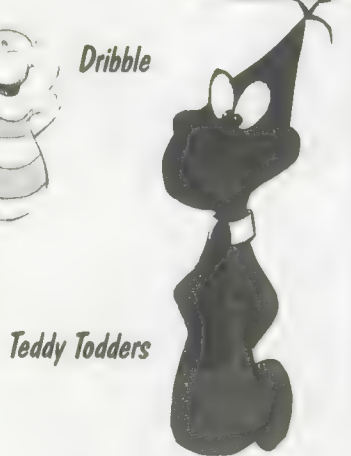
Bert Worm



Crystal Crawler



Dribble



Teddy Todders

**A Merry Mirthworm
Christmas**

**A Mirthworm
Masquerade**

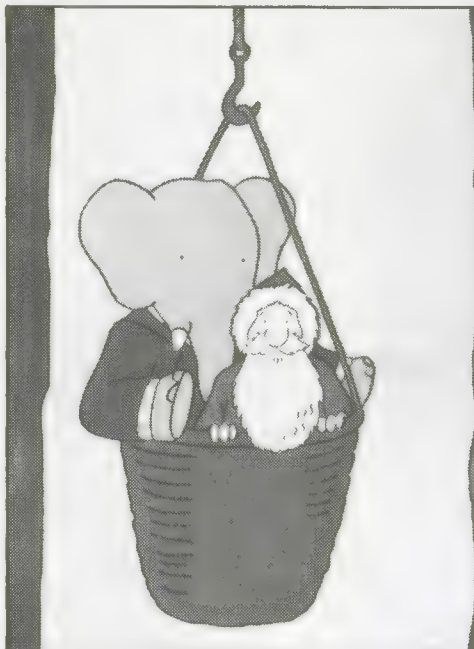
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Competition

1st Program of Finalists In Competition: Children's Category

To be shown in the order below



Babar and Father Christmas

FROG AND TOAD TOGETHER

USA • 16:00 • C
Churchill Films
John Matthews

Four short stories about the friendship between a frog and a toad.



The Most Wonderful Egg

THE MYSTERIOUS TADPOLE

USA • 10:00 • C
Michael Sporn Animation
Michael Sporn

A birthday gift of a tadpole develops into an enormous problem.

JOSHUA COOKS

Australia • 6:30 • C
Penny Robenstone

Joshua struggles to bake a cake and gains a sense of independence as a result.



Joshua Cooks.

BRIAR ROSE, THE SLEEPING BEAUTY

USA • 12:00 • C
Pajon Arts Ltd.
Lillian Somersalter Moats

A new version of the classic Grimm's fairy tale.

THE MOST WONDERFUL EGG IN THE WORLD

USA • 5:12 • C
Weston Woods
Chris Palesty

To become a princess, three hens must compete to create the most wonderful egg.

BABAR AND FATHER CHRISTMAS

Canada • 24:31 • C
Crawley's International, Inc.
Gerry Chapelle

Babar sets out to discover why Father Christmas never visits the elephant kingdom.

Please Note: The letter next to the running time indicates the category entered.

■ Saturday, July 11 • 10:30 a.m. • Nuart • 73 mins.

Recommended For All Ages

2nd Program of Finalists In Competition

To be shown in the order listed below.



Your Face

ANIMATION HAS NO BORDERS

Holland • 4:00 • D

Animated People

Peter Sweeney

36 animators from 36 countries composed this film around the theme *Animation Has No Borders*.

QUANDOS OS MORCEGOS SE CALAM (When The Bats Are Quiet)

Brazil • 5:15 • A

Fabio Liginin

Film noir: a thunder storm, a mysterious man and a surprise ending.

GREAT BRITISH MOMENTS

Australia/UK • 2:45 • D

Peter Mudie

An old woman takes her nauseous dog to the park to feed the pigeons.

SIS

USA • A

Ken Bruce

Woman's lib takes on religion with gusto!

AN INSIDE JOB

Ireland • 10:40 • E

Aidan Hickey

A very funny excuse to avoid the dentist.

THE HAPLOID AFFAIR

Canada • 3:45 • D

Dorothy Kaminski & Ken Lidster

A humorous look at the reproduction cycle.

GIRLS NIGHT OUT

Wales • 6:00 • A

Joanna Quinn

A wild night on the town, full of surprises for a middle aged woman and her girl friends.

BIG MAN

USA • :60 • B

Hal Riney & Partners, Inc.

Bob Kurtz

A big man, trying to impress his big friends with big wine.

BABYLON

UK • 14:00 • E

Aardman Animations

Peter Lord & David Sproxton

A post-holocaust meeting of wealthy arms dealers is brought to a dramatic conclusion.

ROBOTS

UK • 1:00 • B

The Film Garage

Marc Kitchen-Smith & Pete Bishop

A movie theatre promo for a British magazine.

DRAWING ON MY MIND

USA • 5:00 • D

Kurtz & Friends

Bob Kurtz

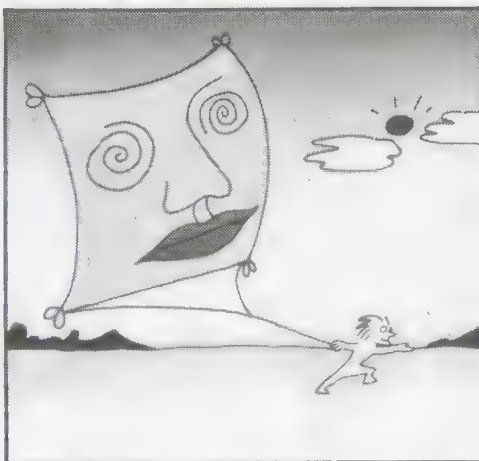
A wildly absurd satire of news bulletins narrated by comedian George Carlin.

JOHN LENNON SKETCHBOOK

USA • 4:30 • D

John Canemaker

In this wonderful tribute, Lennon's drawings are brought to life. Music by John and Yoko.



John Lennon Sketchbook

SEVENTY-EIGHT (78) TOURS (78 RPM)

Switzerland • 4:00 • D

Georges Schwizgebel

Images suggested by music, alternating with images of a person listening to the music.

HALLS MENTHOLYPTUS

UK • :30 • B

Animation City

Bill Mather & Phil Austin

A painterly commercial for a throat lozenge.

A WARM RECEPTION IN L.A.

USA • 5:00 • D

Buzzco Associates, Inc.

Vincent Cafarelli & Candy Kugel

The story of an author's struggle for success—the glamour of Hollywood and the check that's in the mail.

YOUR FACE

USA • 3:20 • A

Bill Plympton

A sleazy singer croons as his face takes on the most bizarre transformations.

LES QUATRE VOEUX

(The Four Wishes)

France • 3:20 • E

Michel Ocelot

A farmer and his wife are granted four wishes. The consequences are shocking.

PLUS ONE, MINUS ONE

Italy • 7:00 • E

Guido Manuli

A new film from the creator of *Incubus* and *Fantabiblica* about life and our place in it.

LUPO THE BUTCHER

Canada • 3:00 • A

International Rocketship, Ltd.

Danny Antonucci

When the moon hits your eye like a big pizza pie... that's Lupo! A ribtickling adventure, not for the vegetarian at heart.

AT THE ZOO

USA • 1:00 • B

Kurtz & Friends

Bob Kurtz

Doo-wopping animals sing praise for Chicago's Lincoln Park Zoo.

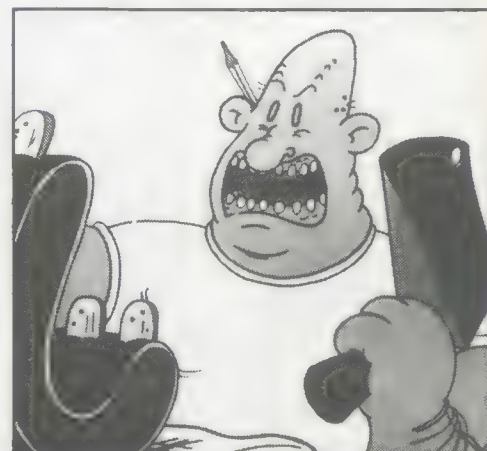
LUXO JR.

USA • 2:07 • H

Pixar

John Lasseter & William Reeves

Two charming Luxo desk lamps are given the emotional intensity of a father and son relationship.



Lupo The Butcher

Please Note: The letter next to the running time indicates the category entered.

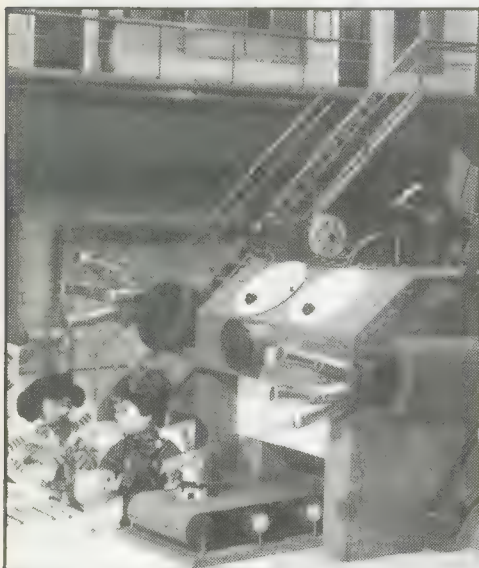
■ Saturday, July 11 • 6:00 p.m. • Nuart • 95 mins.

Recommended For Mature Audiences

Competition

3rd Program of Finalists In Competition: Children's Category

To be shown in the order listed below.



Bertha

BERTHA

UK • 15:00 • C

Woodland Animations, Inc.
Ivor Wood

Bertha, the toy making machine, saves the day when toy burglars try to rob the factory.

HOW THE ELEPHANT GOT HIS TRUNK

USA • 13:00 • E

Encyclopaedia Britannica Educational Corp.
Ed Newman

Based on Rudyard Kipling's *The Elephant Child*, this delightful tale of the mis-adventures of a baby elephant shows the value (and danger) of being different.

MUSICAL INSTRUMENTS

Canada • 3:30 • C

Canadian Broadcasting Corporations
Johathan Amitay

Six zany characters play six zany instruments and share the joy of playing music.

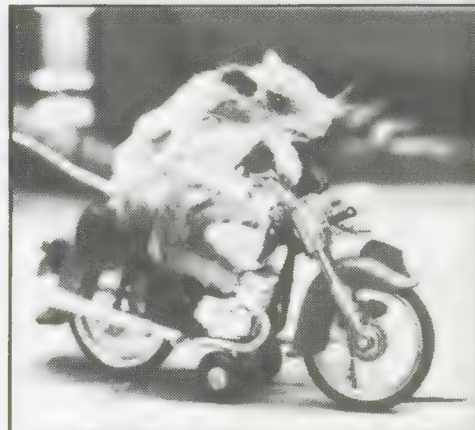
THE MOUSE AND THE MOTORCYCLE

USA • 40:00 • G

Churchill Films

Ron Underwood & John Matthews

This excellent adaptation of Beverly Cleary's popular book depicts a young boy's friendship with a mouse named Ralph.



The Mouse And The Motorcycle

Please Note: The letter next to the running time indicates the category entered.

■ Sunday, July 12 • 10:30 a.m. • Nuart • 72 mins.

Recommended For All Ages

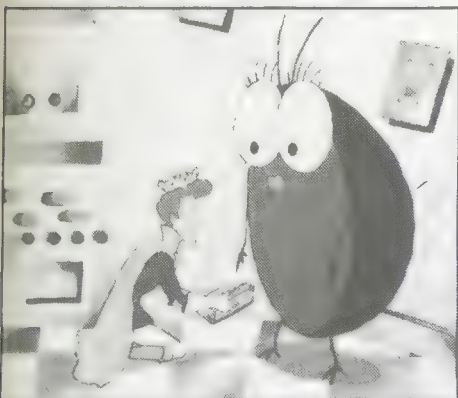
CONGRATULATIONS
FROM YOUR FRIENDS
AT NELVANA



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9000 SUNSET BLVD., LOS ANGELES, CA. 90069 (213) 278-8466 FAX: (213) 278-4872

4th Program of Finalists In Competition

To be shown in the order listed below.



Baeus

SET IN MOTION

USA • 4:00 • D

Jane Aaron

A rhythmic free-flowing vision of moments from daily life.

THE FROG, THE DOG, AND THE DEVIL

New Zealand • 10:00 • E

New Zealand Film Unit

Bob Stenhouse

A sheep herder encounters difficulties after embibing too much pioneer spirit. Academy Award nominee.

TURBO CONCERTO

Canada • 7:30 • A

Martin Barry

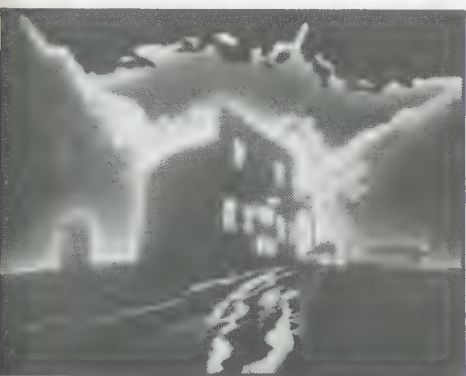
A Mozart-like father and son perform a concerto for piano and sound effects in a portable garage.

TABLES OF CONTENT

Canada • 7:30 • A

Wendy Tilby

Taking refuge from the night rain, a gentleman bides his time in an unfamiliar restaurant.



The Frog, The Dog And The Devil

THE AMAZING BONE

USA • 11:30 • C

Weston Woods

Michael Sporn

Pearl, a young and lively pig, befriends a talking bone.

AQUARELA WATER COLOR

Brazil • 1:00 • B

Walbercy Ribas Camargo

A series of transformations take place showing scenes of creative beauty.

SNOOKLES

USA • 2:00 • A

Juliet Stroud

A baby dragon and baby bird develop a burning friendship.

LAZAR

USA • 10:53 • A

Gavriilo Gnatovich

Lazar, a social outcast, struggles to escape from an omnipotent wall.

HARRY THE HOPPER

USA • :34 • D

Lee Mishkin

A frog paints an unusual picture and enjoys the consequences.

FACE LIKE A FROG

USA • 5:00 • E

Sally Cruikshank

A surrealistic comedy about frogs in a haunted house.

INTERNAL TRANSFER

USA • 2:20 • B

Tigerfly Inc.

Arnie Wong

Fantastic excerpts from a proposed animated film, featuring the art of Moebius.

TOP OF THE HOUR

Canada • :30 • B

International Rocketship Limited

Marv Newland

Mr. Nick sits at the Nickelodean master control where he programs the usual, nutty business of the day.

LOVE IS THE DRUG

UK • 4:00 • B

MGMM

Matt Forrest

A unique rock video of the Grace Jones hit single.

THE CINNAMON MONSTER

USA • :30 • B

Melinda Littlejohn

A monster devours a shop full of cinnamon buns.



The Amazing Bone

PROPAGANDANCE

USA • 5:00 • D

Tom Sito & Patricia J. Connolly-Sito

An American break dancer and a Russian Cossack dancer learn to cooperate through the medium of dance.

DYNASTY

USA • 1:00 • B

Kurtz & Friends

Bob Kurtz

A fast paced commercial combining animation and live action in a music video format.

LUCRETIA

Canada • 9:35 • C

National Film Board of Canada

Heidi Blomkvist

A scintillating fantasy for the young at heart. A Christmas tale for all seasons.

THE CLUE

USA • 1:00 • C

DMI Productions

Daniel Ivanick

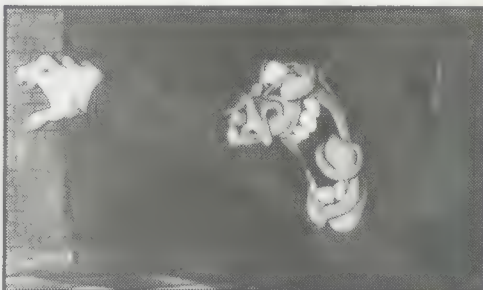
A detective on the trail of criminals, finds a clue...

BAEUS

Italy • 5:00 • E

Bruno Bozzetto

A magical story of an insect who falls in love with an abandoned housewife.



Lazar

Please Note: The letter next to the running time indicates the category entered.

■ Sunday, July 12 • 6:00 p.m. • Nuart • 88 mins.

Recommended For All Ages

5th Program of Finalists In Competition

To be shown in the order listed below.



Nightangel

OH DAD!

Canada • 3:30 • D

Jonathan Amitay

A young boy's account of a heated confrontation he had with his father, over the issue of war, pollution and adult responsibilities.

LA VIE EN ROSE

West Germany • 8:00 • B

Gyorgy Csonka

A rock video for Grace Jones.

CRECK MONSTERS

Brazil • 1:00 • B

Cinema De Animacao S/C Ltd.

Daniel Messias

Creck monsters from outer space invite Earth children to enjoy creck food.

CHEW LOVE

USA • 2:30 • A

R.I.S.D.

David Slonim

The life and times of used bubble gum.



Housecats.

COYOTE

Brazil • :15 • B

Walbercy Ribas Camargo

A coyote with a sore throat gargles for relief and howls triumphantly.

GARBAGE IN, GARBAGE OUT

USA • 3:00 • D

Terry Wozniak

The life cycle of garbage. What goes around comes around.

SOLITAIRE'S SANCTUARY

USA • 6:00 • A

Karen Nadine Kiser

After a bird discovers it can make lines with it's feet, it decides to create it's own place of rest.

HOUSECATS

USA • 4:00 • D

Peg McClure Moudy

The misadventures of two incompatible cats—one's a grouch, the other a lovable klutz.

ROYAL FLUSH

USA • 3:00 • D

John McIntyre

A very fat fellow has an encounter with his bathroom fixtures.

BIG... FOR FUN PEOPLE

Switzerland • 1:05 • B

Trickfilmladen

Keith Haring, Rolf Bachler

& Franz von Reding

A break dance fantasy derived from the New York subway graffiti of artist Keith Haring.

L'HEURE DES ANGES

(Nightangel)

Canada/Czechoslovakia • 18:41 • F

National Film Board of Canada

Jacques Drouin & Bretislav Pojar

A man suddenly loses his sight and the world becomes a frightening place. Luckily, an angel watches over him.

IS BANKAKI COCUK SINEMASI

JENERIGI

(TITLES TO THE CHILDREN'S CINEMA PRESENTATIONS OF IS BANK)

Turkey • :40 • B

Tashin Ozgur

A Turkish commercial for a progressive bank.

DE KARAKTERS

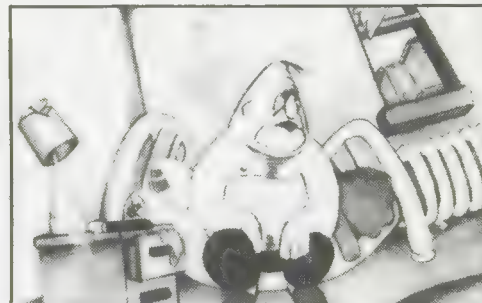
(The Characters)

Holland • 7:30 • E

Holland Animation Foundation

Evert de Beijer

George and Belle are confronted with graphic symbols which infiltrate their world and become a strange obsession.



Royal Flush

THE BIG MOUTH

USA • :25 • B

Cinema Concepts Communications

David Standquest

A theatre trailer warning people not to talk during the movie.

ADAM

Greece • 11:15 • E

Jordan Ananiades

After the Big One, life starts anew.

MAKE YOUR MUSIC COME ALIVE

USA • :30 • B

Animart

Linn Winsted

A fast paced commercial featuring today's top rock artists.

A WINTER STORY

Wales/UK • 22:00 • C

Siriol Animation Ltd.

Dave Edwards

A story of a cunning fox attempting to steal a farmer's turkey.

SHADOWS

USA • 3:39 • D

Bajus-Jones Film Corp.

Al Chiarito

A dejected drunk attempts to explain his incredible nightmares to his companions.



Adam

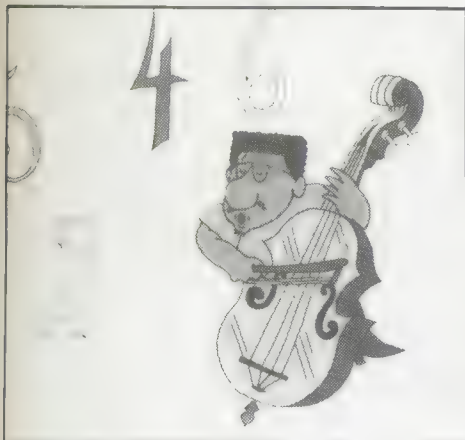
Please Note: The letter next to the running time indicates the category entered.

■ Monday, July 13 • 6:00 p.m. • Nuart • 94 mins.

Parental Guidance Suggested

6th Program of Finalists In Competition

To be shown in the order listed below.



Major Hollet Counting

MAJOR HOLLET COUNTING

USA • 1:30 • C
Ken Kimmelman
Learning to count the jazz way.

MONGO MAKONGO

USA • 7:45 • E
Michael Posch
This parody of nature documentaries looks at the mysterious land of Mongo Makongo.

HOMENZINHO AZUL (LITTLE BLUE MAN)

Brazil • :30 • B
Walbercy Ribas Camargo
A very unusual Brazilian commercial for cotton swabs.

IT'S YOU

USA • 4:00 • A
Luke Jaeger
A satirical look at our culture's willingness to be shaped by a consumer oriented way of life.

HOW TO MAKE HUGE AMOUNTS OF MONEY WITH THE BINARY SYSTEM

Canada • 10:28 • A
Neil Hollands
"Binary Bucks" uses humor to show that computers are our friends.

EM NOME DE LEI (In The Name Of The Law)

Brazil • 4:25 • A
Rodrigo Guimaraes
A satirical view of a pickpocket and a corrupt cop.

DA VINCI

Brazil • 1:00 • B
Cinema De Animacao S/C Ltd.
Daniel Messias
Da Vinci writes to Michelangelo about the problems confronting left handed people.

SOMEWHERE IN THE ARTIC

USA • 3:30 • A
Andrew Stanton
A day in the life of a polar bear and three Eskimos.

PURSUIT/FLIGHT

Canada • 4:30 • D
Marilyn Cherenko
A woman's fascination with a bird and the consequences of trying to "capture" freedom.

BLOW UP

Brazil • :30 • B
Cinema de Animacao S/C Ltd.
Daniel Messias
A crazy photographer and a very smart dog.



Elephantrio

ROCK SADIA (SADIA'S ROCK SHOW)

Brazil • :30 • B
Cinema De Animacao S/C Ltd.
Daniel Messias
Another enjoyable commercial from Brazil.

INGEN KOMMENTAR (NO COMMENT)

Sweden • 4:28 • D
Swedish Film Institute
Max Anderson
A struggle between two superpowers results in a victory for the innocent bystanders.

SID AND VELMA VERBAL

USA • :13 • B
Willming/Reams Animation Inc.
Doug Willming
A loud and obnoxious couple converse during a movie.

THE COSMIC SEED

Canada • 2:57 • A
George Ungar
A gardener's magic seed grows into a giant beanstalk and blasts off for a cosmic trip into outer space.

OBIE AND JUAN— SANTA'S LITTLE HELPERS

USA • 1:40 • B
Willming/Reams Animation Inc.
Doug Willming
Obie and Juan get into mischief delivering "movie money" to Sid and Velma Verbal.

SPIEGELEILAND (SUNNY SIDE UP)

Holland • 2:50 • D
Holland Animation Foundation
Paul Driessen
A castaway gets lost in his dreams.

ELEPHANTRIO

Canada • 9:37 • E
Societe Radio-Canada
Paul Driessen, Graeme Ross
& John Weldon
A delightful film about love, rejection, greed, endurance and honor.

L'HOMME QUI PLANTAIT DES ARBES (THE MAN WHO PLANTED TREES)

Canada • 30:00 • F
Societe Radio-Canada
Frederic Back
A triumphant testament to one man's indomitable spirit from the Academy Award winning director of *Crac*.



The Man Who Planted Trees

Please Note: The letter next to the running time indicates the category entered.

■ Tuesday, July 14 • 6:00 p.m. • Nuart • 91 mins.

Recommended For All Ages

7th Program of Finalists In Competition

DOG

USA • 1:30 • D
Tanya Weinberger
The invention of the dog.

JOY MEETS MR. WRONG

USA • 3:43 • A
Elizabeth Schmeltzer
An animated odyssey through the mind boggling world of Los Angeles' most eligible bachelors.

THE AERONAUTS

USA • 11:00 • A
Robert Newman
A visual interpretation of a 1930's Music Hall monologue.

PENGUINS: A DOCUMENTARY

USA • 5:00 • D
Frank Zeigler
A parody of a PBS nature documentary.

SCHNECKENMENSCH (SNAILMAN)

Switzerland • A
Ted Sieger
The story of Snailman who has a jet engine built into his shell.

TUNNEL

Italy • 6:00 • E
Walter Cavazzuti
The strange tribulations of two characters trying to get through a "tunnel."



For the 7th Program of Films In Competition, we decided to add the highest scoring promotional films in one fast-paced, eye popping program. A highlight of the Festival! (Listed alphabetically).

ALIENS

Canada • :30 • B
The Animation House
Bob Fortier

ARION

Japan • 2:37 • B
Nippon Sunrise Inc.

BACKSTAGE PASS

USA • :17 • B
Colossal Pictures

BALANCE

USA • :30 • B
Campbell-Ewald Company
Mario Kamberg

BIG HEAD

USA • :30 • B
Stiller Advertising Inc.

BLUE IS BETTER

USA • :30 • B
Filmworks Incorporated
Douglas Bowen

BLUEPRINT

USA • :30 • B
Coakley Heagerty Co.

CALIFORNIA RAISINS

USA • :30 • B
Will Vinton Productions
Will Vinton

CBS TUESDAY MOVIE OPENING

USA • :30 • B
Pacific Data Images

CELEBRITIES

Canada • :30 • B
The Animation House
Bob Fortier

CHICKENS FROM SPACE

USA • :30 • B
Stiller Advertising Inc.

CONSERVATION TREES MAKE THE DIFFERENCE

USA • 1:00 • B
J. Greg Smith Advertising, Inc.
Herb Stott

CRANSTON/CSURI PRODUCTIONS SHOWREEL

USA • 5:00 • B
Cranston/Csuri Productions Ltd.

THE DIRTY PAIR

Japan • 1:06 • B
Nippon Sunrise Inc.

DOMES OF QUALITY

USA • :30 • B
Will Vinton Productions
Will Vinton

ENTREPRENEUR

USA • :30 • B
Campbell-Ewald Company
Dale Herigstadt

EYES ON THE PRIZE

USA • :20 • B
Colossal Pictures

FAMILY

USA • :30 • B
Kurtz & Friends
Bob Kurtz

FAST TIMES

USA • 1:00 • B
Colossal Pictures

FRUIT FANTASY

USA • :30 • B
Available Light Limited
Richard Taylor

GRANDMOTHER

USA • :30 • B
Harold Friedman Consortium Ltd.
Arnie Wong

THE GUARDIAN

UK • :30 • B
Aardman Animations
Peter Lord & David Sproxton

HIPPO

USA • :30 • B
Murakami Wolf Swenson, Inc.
Charles Swenson

HISTORY

Canada • :30 • B
The Animation House
Bob Fortier

THE HISTORY OF BIG

USA • :30 • B
Kurtz & Friends
Bob Kurtz

HOT AND DELICIOUS

USA • :30 • B
Will Vinton Productions
Will Vinton

HYGRADE HOT DOG

Canada • :30 • B
Veronika Soul

I RECOMMEND

USA • :30 • B
Kurtz & Friends
Bob Kurtz

LAND OF DUNCAN HINES

Canada • :45 • B
The Animation House
Frank Nissen

LAROUSSE-BEST SELLER

Canada • :30 • B
Les Productions Pascal Blais Inc.

LOONEY LETTERS

Canada • :30 • B
The Animation House
Bob Fortier

LUCKY JOKER

USA • :30 • B
Colossal Pictures

LURPAK

UK • :30 • B
Aardman Animations
Peter Lord & David Sproxton

MANAGE

USA • :30 • B
Campbell-Ewald Company
Kerry Colonna

MARINERS

Canada • :30 • B
The Animation House
Bob Fortier

MICKEY CLAY

USA • :10 • B
Colossal Pictures

MILK AND COOKIES

USA • :30 • B
Colossal Pictures

MONSTER

USA • :30 • B
B.B.D.O.
Dan Rounds

MUMMIES

Canada • :30 • B
The Animation House
Bob Fortier

MUSIC NEWS

USA • :10 • B
Ink Tank
R.O. Blechman

NBC ID

USA • :10 • B
Pacific Data Images

NBC NCAA BASKETBALL

USA • :30 • B
Northstar Productions Inc.
Tom MacNeil

OBELIX

Canada • :30 • B
Les Productions Pascal Blais Inc.

ROCK AND ROLL CHICKEN

USA • :30 • B
Stiller Advertising Inc.

ROCK NEWS

USA • :10 • B
Ink Tank
R.O. Blechman

SIMPLY NUTS

USA • :30 • B
B.B.D.O.
Bob Kurtz

SLEDGEHAMMER

UK • 4:30 • B
Aardman Animations
Stephen Johnson

SOCCER BUNNY

USA • :30 • B
Harold Friedman Consortium Ltd.
Phil Meatchum & Graeme Burfoot

SPACE BUNNY

USA • :30 • B
Harold Friedman Consortium Ltd.
Phil Meatchum & Graeme Burfoot

STAMP FACTORY

USA • :30 • B
Harold Friedman Consortium Ltd.
Arnie Wong

STARLIGHT EXPRESS

USA • :30 • B
Serino, Coyne & Nappi
Nancy Coyne

STARTING AT THE TOP

USA • :30 • B
Keller Crescent Company
Phil Kellison

SUBSTATIONS

USA • :30 • B
Hume Sindelar & Associates

SUPER SAFARI OPEN

USA • :35 • B
Character Builders
Jeff Smith, Martin Fuller & Jim Kammerud

TEDDY'S FRIENDS

USA • :30 • B
Colossal Pictures

TEEN WOLF MAIN TITLE

USA • 1:00 • B
Southern Star
Candy Kugel & Vinnie Cafarelli

THIRSTY TWO

USA • :30 • B
Kurtz & Friends
Bob Kurtz

TREES

USA • :30 • B
Hume Sindelar & Associates

TWENTY FOUR HOUR ROCK 'N' ROLL

USA • :10 • B
Ink Tank
R.O. Blechman

VISA U.S. SKI TEAM TAG

USA • :05 • B
Pacific Data Images

WANE-TV NEWS PROMO

USA • 1:00 • B
Character Builders
Jeff Smith, Martin Fuller & Jim Kammerud

Please Note: The letter next to the running time indicates the category entered.

■ Wednesday, July 15 • 6:00 p.m. • Nuart • 80 mins.

Recommended For All Ages

8th Program of Finalists In Competition

To be shown in the order listed below.



The Huge Adventure Of Trevor, A Cat.

THE HUGE ADVENTURES OF TREVOR, A CAT

Australia • 7:00 • A

John Taylor

Trevor's hunting instincts are accidentally over-revived.

SHARP PASSAROS (SHARP BIRDS)

Brazil • 1:00 • B

Walbercy Ribas Camargo

A magical bird enchants all those who see him.

INSTINTO ANIMAL (ANIMAL INSTINCT)

Brazil • 6:30 • A

Lea Beatriz Zagury

A meditative transformation of four animals representing the four elements of nature.

OVERTURE

Brazil • :10 • B

Cinema De Animacao S/C Ltd.

Daniel Massias

A computer animated commercial simulating, pieces of metal coming together to form a single image.

MASS HYSTERIA

USA • 3:10 • A

Seth Olitzky

A fast paced collection of computer generated shapes dancing to electronic jazz music.

PENGUIN

Brazil • :30 • B

Cinema De Animacao S/C Ltd.

Daniel Massias

A very elegant penguin introduces a delicious liqueur.

DRAWING LESSON #2

USA • 6:40 • E

Bill Plympton

The bittersweet story of the ill fated romance between our tragic hero (a line) and his model.

A BIRTHDAY

USA • A

Brenda Chapman

A poignant film of an elderly woman's birthday memories.

DEBTS

Canada • 8:57 • A

National Film Board Of Canada

Stephen McCallum

In a style reminiscent of John Steinbeck's *Grapes Of Wrath*, the film pays tribute to those who farmed the prairies in the 1920's.

SANDIZ CHRISTMAS

Brazil • 1:00 • B

Cinema De Animacao S/C Ltd.

Daniel Messias

A child's picture book comes to life.

OUCHLESS

USA • 2:30 • A

Jim Reardon

Beyond the threshold of pain... the removal of a band-aid from a small boy's arm.

PLANETA TERRA (PLANET EARTH)

Brazil • 5:00 • E

Marcos Magalhaes

In the heart of the earth, an old Indian dreams of peace. 30 of Brazil's finest animators illustrate his dream.



Debts



Drawing Lesson #2

PARADE

USA • 4:20 • D

Joey Ahlbum

A montage of diverse images dealing with life in the big city.

FUNNYLIGHTS

Switzerland • 5:00 • D

Carlo Piaget

A pair of love struck lipsticks dance the night away.

TOILET BOWL

USA • :33 • D

Bajus-Jones Film Corporation

Mike Jones

Be careful how you flush.

NU WA BU TIAN (NU WA PATCHES UP THE SKY)

China • 10:00 • E

Shanghai Animation Film Studio

Qian Yunda

A story, based on Chinese legend, of a goddess who saves the earth by patching up the sky.

CONCERTO GROSSO MODO

Canada • 6:33 • E

National Film Board Of Canada

Francois Aubry

A ballet of musical notes perform the process of creating a score.

QUESTION D'OPTIQUES (QUESTION OF POINTS OF VIEW)

Switzerland • 8.00 • E

Claude Luyet

A man questions his reflected vision.

BREAK

Soviet Union • 10:06 • E

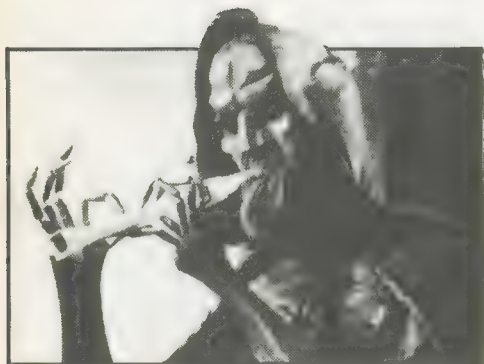
Garri Bardin

Boxing, ballet, the foxtrot and finally peace.

Parental Guidance Suggested

Please Note: The letter next to the running time indicates the category entered.

■ Thursday, July 16 • 6:00 p.m. • Nuart • 91 mins.



Krysar (The Pied Piper)

New Czech Animation

For the second Festival in a row, a new shipment of films from Czechoslovakia has arrived in the United States and we are happy to report they represent an incredibly diverse and fascinating body of work. All of these were entered in competition and because they were so well received by the judges, we feel they deserve a show of their own.

Of particular interest is the masterpiece *Krysar (The Pied Piper)*. It is one of the most exciting films to come from Kratky Film in Praha. We recommend that you make time to see this picture. It may be your only opportunity.

The films will be shown in the order listed below. The letter next to the running time indicates the category of competition.

KRESADLO (THE TINDER BOX)

18:00 • F

Dagmar Doubkova

An updated animated version of the Hans Christian Andersen fairy tale.

POLIBKY PANA PIPA (KISSES OF MR. PIP)

8:00 • E

Bretislav Dvorak

A rare episode of the famous Czech series *Mr. Pip*.

IMAGO (IMAGES)

10:00 • E

Jaroslav Doubrava, Adolf Born & Milos Macourek

Problems at work and problems at home force our hero into a fantasy world of daydreams.

JEHO EXCELENCE (HIS EXCELLENCY)

10:00 • E

Ilijal Novak

An anti-militaristic film fascinatingly conveyed through the language of political posters.

KRYSTAR (THE PIED PIPER)

53:00 • G

Jiri Barta

The ancient German legend of a piper who rids a town of rats and is refused payment.

Animation Created By Children

This unique program showcases the range of ideas and variety of styles that children have undertaken at ASIFA workshops around the world. Clay animation, paper cut-outs, drawings and classical cel animation have been employed to illustrate ideas, to educate and inspire thought, but most of all to entertain with fantasies and tales that only children can tell in their own special way. We honor these children, and hope that this show inspires other children of all ages to enter the animation explosion.

These films, compiled by David Ehrlich, will screen in the following order:

LIFE IN THE FRESH AIR

Belgium • 4:00 • 1987

Four 10-year-olds created this clay animation at the Atelier Camera Enfants Admis in Liege, Belgium under ASIFA Workshop Instructor, Jean-Luc Stock.

TIBOR'S MAGIC WORLD

Yugoslavia • 2:30 • 1987

Ten-year-old Tibor Kozjak created this drawing-animation at the SAF Workshop in Cakovec, Yugoslavia and is one of the best examples of what can be done when a single child develops his skills over a period of two years. Supervised by ASIFA Workshop instructor, Edo Lukman.

THE FLUTE PLAYER

France • 4:15 • 1986

Twenty-eight children, aged seven and eight, created this cut-paper animation at the AAA Workshop in Annecy, France under the guidance of ASIFA Workshop instructor Nicole Salomon and French animatrice, Kali Carlini.

THE PINK ELEPHANT CIRCUS

USA • 3:00 • 1987

Forty children in the third grade of Academy School in Brattleboro, Vermont created this tracing paper animation of a very unusual circus under the direction of ASIFA Workshop instructor David Ehrlich.

ALBERT BRIDGE OLYMPICS

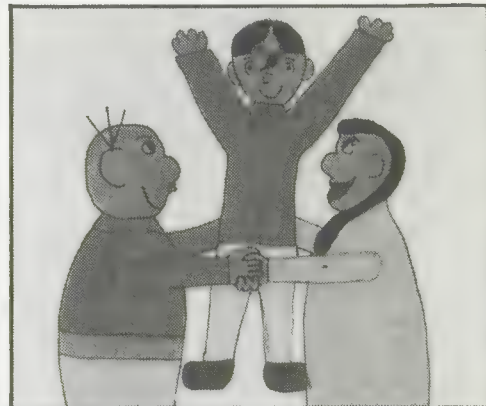
USA • 5:00 • 1984

Twenty-five children from six to thirteen years old collaborated on this tracing paper animation of the '84 Olympics under the direction of 13-year-old Sarah Gephart at the Vermont Workshop from Brownsville, Vermont. The film has been exhibited at festivals in ten countries.

ATTACK OF THE BUDWORM

USA • 4:00 • 1985

Twelve children at the Newark School in Vermont gave the world an animated illustration of the ecological problems caused by the Spruce Budworm blight of the Northeast,



Animation '87

under the direction of David Ehrlich in collaboration with Wilson Lazaretti, Brazil.

FANTASTIC TRASFORMAZIONI OF ENGLISH-ITALIAN

Italy • 4:00 • 1984

Produced by Enzo D'Alo's Lanterna Magica Workshop in Torino, Italy in collaboration with David Ehrlich, this witty animated Italian-English vocabulary lesson was created by twenty-three Torino schoolchildren, ages 11 & 12 years.

THE IMPORTANCE OF PARTICIPATION

Italy • 5:00 • 1984

This cut-paper animation, made at Lanterna Magica under Enzo D'Alo, shows what twenty children, 10-12 years, think about the '84 Olympics.

ARE YOU VIOLENT?

Italy • 6:20 • 1985

Again, Lanterna Magica's twenty children used cut-paper animation to express the many ways that violence appears as part of our daily lives.

ANIMATION '87

International • 7:30 • 1987

Children and young people in eight countries (Yugoslavia, Austria, France, Italy, Portugal, Brazil and Switzerland) create their animated answers to the question asked by the TV interviewer in each language: "What does 'love' mean to you?" An official presentation of the ASIFA Workshop Committee, No.5, American Premiere.

ANIMATION '85

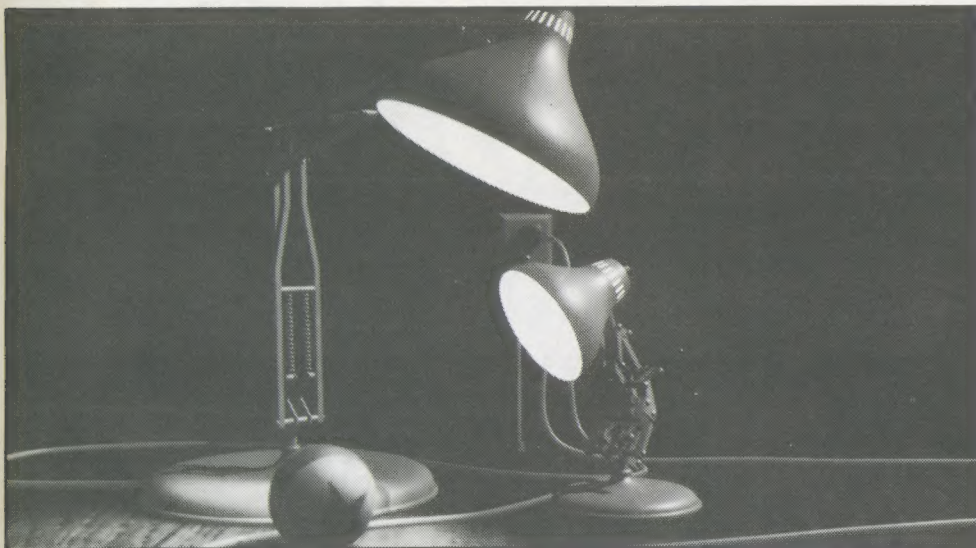
International • 29:00 • 1985

Children and young people from twelve workshops in eight countries (Italy, USA, Brazil, Sweden, France, Yugoslavia, Switzerland and Finland) collaborated on this film about Peace and Animation presented by ASIFA Workshop Committee, No.5 in honor of the United Nations Year For Youth and the 25th Anniversary Celebration of ASIFA.

■ Friday, July 17 • 5:30 p.m. • Nuart 97 mins.

■ Saturday, July 11 • 12:30 p.m. • Nuart 75 mins.

Computer Animation



Luxo Jr.

©1986 Pixar

Computer Animation has grown by leaps and bounds over the past few years. One cannot turn on the TV without finding its impact. Swirling logo's, drops of honey, flying spacecraft and sexy robot's have helped to transform television imagery as we know it. Computer animation is an ever-evolving art form, changing and progressing each year as artists learn new ways to use computer technology and as new software is developed. The computer animation exhibited here gives a detailed overview of some of the best and an insight into the things to come.

The films screened here represent computer animation shorts that were entered in the competition section of the festival (indicated by the letter "H" next to the running time) and computer animated shorts that were invited for this program. Along with the films and videos listed below will be the *Abel Show Reel*, *Digital Effects Showreel*, *Cranston Csuri Showreel*, *Synthavision Showreel*, *Bosch: Graphic Potpourri* plus rare treats and special surprises.

VERTIGO V-2000 DEMO

Canada • 3:49 • H
Vertigo

SNOOT AND MUTTLY

USA • 3:20 • H
Susan Van Baerle & Douglas Kingsbury

VISION OBIOUS

USA • 2:40 • H
Ruedy W. Leeman

WORLD ACCORDING TO UBI

USA • :30 • H
Charlex
Alex Weil

ROB'S CHARACTER DEMO

USA • 3:45 • H
Rob Bekhurs

DANCE OF THE STUMBLERS

USA • 4:00 • H
Steve Segal

OPERA INDUSTRIEL

USA • 1:00 • H
Pacific Data Images
Adam C. Chin & Richard Cohen

SOFT

Canada • 2:00 • H
University of Calgary,
Computer Science Department
Brian Wyvill

CHERRY BOULEVARD

USA • :30 • H
Charlex
Alex Weil & Malcolm McNeil

EGLANTINE

Canada • 3:13 • H
Miralab
Nadia Magnenat-Thalmann &
Daniel Thalmann

METAFABLE

USA • 2:14 • H
Tom Hutchinson & Bill Sadler

SPEEDER

USA • 1:45
Art Center College of Design

SPACE FLIGHT SIMULATION

USA • 3:22
Jet Propulsion Laboratory &
Synthetic Video
James Blinn

THE SHAPE OF THINGS TO COME

USA • 7:08
Abel Image Research

THE BLUE CHAIR

USA • 1:30
Anne Seidman

GHOTI

USA • 1:23
Anne Seidman

SIMULATION EXCELLENCE

USA • 3:50
Evans & Sutherland

FAIRPLAY

USA • 2:30
Apollo Computer Inc.
Michael Sculli

HARD WOMAN

USA • 4:00
Digital Productions
John Whitney

LUXO, JR.

USA • 2:00 • H
Pixar
John Lasseter & William Reeves

■ Thursday, July 16 • 9:45 p.m. • Nuart
90 mins.

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THE CHILDREN'S FILM AND TELEVISION CENTER OF AMERICA is a national non-profit organization created to promote better films for children and to facilitate the international exchange of such films. You can help! Call (213) 743-8632 or write CFTCA, USC School of Cinema/Television, University Park, Los Angeles, CA 90089-2211

IF YOU'RE IN ANIMATION... OR INTO ANIMATION THEN YOU BELONG IN...



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